

PARMA ELDLAMBERON XVI

EARLY ELVISH POETRY

and

*Dre-Feānorian
Alphabets*

by J. R. R. TOLKIEN

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EARLY ELVISH POETRY
and
PRE-FĒANORIAN ALPHABETS

Edited by
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July, 2006.

Pre-Fëanorian Alphabets

Part 1

Documents by J. R. R. Tolkien

Edited with introduction and commentary

by

Arden R. Smith

Introduction

History of the Pre-Fëanorian Alphabets

The 1920s were a fruitful period in the history of the Elvish alphabets. The first half of the decade saw the development of the Alphabet of Rúmil and the creation of the Valmaric script.¹ Yet the *Tengwar* of Fëanor seen in J. R. R. Tolkien's published works would not appear until after the decade had ended.² In the interim, Tolkien created a number of alphabets in which he further refined the systematic arrangement of stems and bows that would come to characterize the primary letters of the Fëanorian script.

The first group of documents presented here describes a group of similar alphabets bearing such names as *Qenyatic* and *Qenya Simplex*. For the purposes of this edition it will be called the **Qenyatic group**. The next group of documents presents a family of alphabets consistently labelled by Tolkien as *Falassin*, which will therefore be called the **Falassin group**. The final group of documents presents the seemingly related and certainly contemporary *Noriac*, *Banyaric*, and *Sinyatic* alphabets; this will be referred to as the **Noriac group**. We hope to publish further alphabetic documents from this same period in *Pre-Fëanorian Alphabets, Part 2*. These will include the **Angloquenya group** and a document entitled “Qenyatic. English use (1929).”

All of the documents in the present collection were written on the so-called “Oxford paper,” which Tolkien began using in the summer of 1924, when he acted as an external examiner at Oxford, and continued to use for many years after his return there from Leeds the following year.³ The alphabets described in these documents bear a greater similarity to the familiar *Tengwar* than the Rúmilian and Valmaric scripts of the Leeds period, but even closer to the *Tengwar* is the 1929 table of “Qenyatic” mentioned above. The present documents therefore appear to date from sometime in the mid to late 1920s. There is, however, no clear indication that the present alphabets could not have existed in the same linguistic conception as the earliest *Tengwar*, and they may thus date from as late as the early 1930s, though this seems unlikely.

Regarding the fictional history of these alphabets and their place within the mythology, there are no clues apart from their names and applications. From its name alone, it is clear that *Qenyatic* was intended for use in writing Qenya. In addition, all of the tables conform to Qenya phonology, and the sample texts are all in Qenya. The related *Qenya Simplex* was also specifically adapted to the sounds of Qenya, in contrast to the unfinished application to English, called *English Simplex*.

The *Falassin* alphabets display a more generally applicable phonemic system, which Tolkien used for the representation of English. There are also more specialized modes used for the representation of Qenya and Latin. The name *Falassin* clearly contains the Elvish word for ‘shore, beach’: Qenya *falas(s)* and Goldogrin *falos* in the Lexicons, Qenya *falasse*, Noldorin

¹ See *Parma Eldalamberon*, no. 13, pp. 3–89; no. 14, pp. 87–134; no. 15, pp. 65–88.

² The earliest dated examples of *tengwar* consistent with modes in the published corpus are from 1931, but the association of this alphabet with Fëanor is not reflected in the manuscripts until the mid 1930s.

³ *The Lays of Beleriand*, 1985, p. 81.

falas in the *Etymologies*. The *Falas* where these alphabets were used need not be the Falas of Beleriand; they could have been used by the Teleri living on the shores of Valinor. The specific application of *Falas* or *Falassë* to the coastlands of southern Beleriand first appears in the *Ambarkanta* and the later layer of the *Quenta*, whereas these alphabets are most likely contemporary with the original text of the *Quenta* (1926).⁴

The attested tables of *Noriac*, *Banyaric*, and *Sinyatic* all present modes of a more general phonemic variety, applicable to English but including sounds not found in English. The modes for *Banyaric* and *Sinyatic* are explicitly stated to be English modes, whereas the *Noriac* table also includes a hint of a *Qenya* application. The words and texts written in these alphabets, however, are all in English. Nevertheless, it seems apparent from the name that *Banyaric* was an alphabet used by the First Kindred of the Elves, the Vanyar. The initial *b*- could indicate an archaic feature of the Vanyarin dialect, since the initial sound of the name derived from Primitive Quendian **b*, but the retention of initial *b* seems rather to have been a feature of Noldorin and Telerin during this period.⁵

The name *Sinyatic*, on the other hand, does not clearly point to any particular group of Elves. QL gives the root SINI ‘pale blue ?’, with such derivatives as *sine* ‘pale (bluish) green’ and *sink* ‘mineral, metal, gem’. If *Sinyatic* is etymologically connected with these, then the alphabet may have been used by the Noldoli, the miners and gem-crafters of the Elves. Another possible etymological connection would be to Q *sinya* ‘new’ (*Etymologies*, s.v. SI-), in which case this alphabet might have replaced some older Elvish alphabet. A similar situation can be seen in the use of Fëanorian *tengwar* instead of the earlier Rúmilian *sarati*.

Noriac recalls Q *nóre* ‘native land, nation, family; country’ (QL, s.v. NŌ-; similarly in the *Etymologies*), though it is unknown which Elvish clan or country would have used this alphabet. It is possible that the reference is to *I Nori Landar* ‘the Great Lands’ in the drawing of the World-Ship, in which case this alphabet was specifically used in Middle-earth as opposed to Valinor.⁶

Documents in the Corpus

The corpus presented in this edition contains every known example of the alphabets of the Qenyatic, Falassin, and *Noriac* groups. These are found in a total of sixteen documents, to which I have assigned the abbreviations *PF1* through *PF16*. Where a document consists of more than one page, the individual pages are indicated by lower case letters, e.g., *PF1a*, *PF1b*, *PF1c*.

The majority of these documents consist of tables of alphabetic symbols, usually with phonetic values indicated, or discussions of alphabets comprised primarily of such tables. Many also include samples of text or doodles written in the various alphabets. Most notable among the text samples are excerpts from the *Qenya* poem *Narqelion* in Qenyatic and Falassin (*PF1a*, *PF2*, *PF7a*, *PF10a*); an excerpt from Virgil’s *Aeneid*, demonstrating Latin written in Falassin script (*PF11*); and parallel nursery rhyme texts in *Banyaric*, *Sinyatic*, and *Noriac* (*PF15*).

⁴ *The Shaping of Middle-earth*, 1986, pp. 11, 121, 249, 257.

⁵ Q *vanya* ‘beautiful’ < **bányā* in the *Etymologies*, s.v. BAN-. To illustrate the retention of *b*- in Noldorin and Telerin, the *Noldorin Dictionary* (ca. 1923) gives N *benn* ‘slanting, sloping, up or down hill’ and T *benda* as reflexes of **bendā* (*Parma Eldalamberon*, no. 13, p. 160). In later years, Tolkien revised his etymology of *Vanya* so that its source did not have initial **b*, thus *Quendi and Eldar* (ca. 1959–60) has **wanjā* (*The War of the Jewels*, 1994, p. 380).

⁶ *The Book of Lost Tales, Part One*, 1983, pp. 84–5.

A list of the sixteen documents follows, each briefly described, with Tolkien's titles in quotation marks, and the page number of each document in this edition:

Qenyatic group

PF1: Description of "Qenyatic" with <i>Narqelion</i> Excerpt	14
PF2: <i>Narqelion</i> Doodles	18
PF3: Untitled Table	20
PF4: Table of "Qenya Simplex"	22

Falassin group

PF5: Table of "Falassin" with Doodles	24
PF6: Table of "Falassin 2"	27
PF7: Table of "Falassin" with Doodles	30
PF8: Untitled Table	33
PF9: Untitled Table with Doodles	34
PF10: <i>Narqelion</i> Excerpts with Fragmentary Table	36
PF11: Doodles and <i>Aeneid</i> Excerpts	38

Noriac group

PF12: Description of "Noriac"	40
PF13: Description of "Banyaric (English)"	43
PF14: Description of "English Sinyatic"	45
PF15: Samples of "Banyaric," "Sinyatic," and "Noriac"	48
PF16: Untitled Table of a Banyaric-Type Alphabet	50

Within each of the three groups, the documents are presented in the order in which the manuscripts were placed in the file of early alphabetic materials.⁷ The three groups are themselves similarly ordered, with the exception of document PF11, which was not filed with the other Falassin documents, but was placed among the pages following the Noriac group.

General Overview of Alphabets and Varieties

The alphabets in the Qenyatic group differ from each other in significant respects, but all of them share the feature of using *p* for **p**. Vowel *tehtar* are placed above the preceding consonant, as is usual in alphabets specifically intended for the representation of Qenya.

The Falassin alphabets are more similar to one another in their basic structure, all of them using *ɾ* *ɑ* *ɹ* for **p**, **t**, **k**. In general, vowel *tehtar* are placed above the following consonant in the representation of English (PF5, PF9), but above the preceding consonant in the representation of Qenya (PF7, PF10, PF11) and Latin (PF11). However, there are examples in PF7b, PF9, and PF11, in which these vowel practices are reversed.

The alphabets in the Noriac group bear a greater similarity to the Fëanorian system, at least as far as the primary letters are concerned. In Noriac and Sinyatic we see the familiar application of *ɹ* *p* *ɥ* to **p**, **t**, **k** and *ɛ* *h* *ɕ* to **f**, **þ**, **x** (**χ**). In Banyaric, however, these same characters represent the voiced counterparts, **b**, **d**, **g**; **v**, **ð**, **ʒ**, whereas voicelessness is indicated by the

⁷ The individual pages of a few documents were filed in reverse sequence.

triple-dot *tehta*, thus $\mathring{\mathfrak{p}}$ for **p**. In the Banyaric-type alphabet in PF16, however, this *tehta* indicates spirantization, thus $\mathfrak{p} = \mathfrak{p}$, but $\mathring{\mathfrak{p}} = \mathfrak{f}$. In all of these alphabets, vowels are represented by full letters, though these often have the form of a *tehta* placed above a carrier.

Symbols and Conventions

In order to better understand the texts and the commentaries, the following editorial conventions should be noted:

- The phonetic symbols used in the commentaries agree in general with those used by Tolkien in the texts, which are explained below.

- In addition to the phonetic symbols, the following signs are used in the transliterations of the texts: – represents a short carrier, = represents a long carrier, / represents a consonant-doubling *tehta*, and . represents a subscript dot, used to indicate the absence of a following vowel (*pusta* or *putta*).⁸ A group of two or three letters in italics indicates that the group is represented by one Elvish character. For typographical reasons **i** has generally been preferred to **ı** for the representation of semivocalic *i* in the transliterations.

- Curly brackets { } represent deletions in the manuscripts, whereas square brackets [] indicate editorial additions. Where such brackets in a text are Tolkien's own, this is noted in the commentary. All parentheses () appearing in the texts are Tolkien's.

- In general, the Pre-Fëanorian characters presented in the texts are scanned directly from photocopies of the actual manuscripts, whereas characters of the Latin alphabet, phonetic symbols, etc. have normally been replaced by typed versions for the sake of clarity. To preserve the visual integrity of a few documents (PF5b, PF10a, PF11), text in Latin letters has been kept in handwritten form. In some instances, the scanned characters have had to be cleaned up digitally, as in those cases where the originals were smeared or struck through. Legible deletions have usually been similarly reconstructed and placed within curly brackets, except where such treatment would disrupt the appearance of a text (as in PF2, PF9, PF10, PF11, and PF15). Illegible deletions are generally given as {?}. Deletions and their treatment within the individual documents are discussed fully in the commentaries following the texts.

- The arrangement of the tables in the manuscripts has been retained for the most part in the edited versions. In a number of cases, it has been necessary to spread tables over two pages to achieve this. Where the arrangement has been changed significantly for reasons of space or clarity, this is noted in the commentaries.

⁸ The usage of such signs in the Pre-Fëanorian alphabets agrees in general with the usage in the Fëanorian system; see *The Return of the King*, 1955/1966, pp. 399–400. On the subscript dot in Fëanorian, see *Vinyar Tengwar*, no. 25 (September 1992), pp. 6–7, and no. 46, pp. 10 and 33.

Phonetic Symbols Used by Tolkien

Symbol sequences not included in the table are clusters comprised of smaller phonetic units that are given in the table, such as **mp** from **m** + **p**. The pronunciations given are approximate and may vary according to the speaker.⁹ The symbols given in brackets are those employed by the International Phonetic Association (IPA).

- a, ǣ** Short open front unrounded vowel [a], as in French *patte* ‘paw’, German *Mann* ‘man’, and the Chicago pronunciation of the *o* in English *pot*; or short open back unrounded vowel [ɑ], as in Fr. *pâté* ‘pie’.
- ā, á** Long open front unrounded vowel [a:], as in Fr. *part* ‘part’, Ger. *mahnen* ‘to urge’, and the Boston pronunciation of Eng. *park*; or long open back unrounded vowel [ɑ:], as in Eng. *father* and Fr. *pâte* ‘paste’.
- ai, aɪ** Diphthongal [aɪ], as in Eng. *mice*.
- au, aʊ** Diphthongal [aʊ], as in Eng. *mouse*.
- æ** Short, not quite fully open, front unrounded vowel [æ], as in Eng. *cat*.
- ʌ** Short open-mid back (or central) unrounded vowel [ʌ], as in Eng. *cut*.
- ā** Long open-mid back (or central) unrounded vowel [ɑ:], a lengthened version of the above. In PF14 Tolkien uses it to represent the sound of *ur* in *curt*.
- b** Voiced bilabial stop [b], as in Eng. *bat*.
- ɸ** Voiced bilabial fricative [β], as in Spanish *saber* ‘to know’.
- c, ɟ** Voiceless palato-alveolar affricate [tʃ], as *ch* in Eng. *chat*.
- č** Voiceless palatal stop [c] (or palatalized [kʲ]/[kj] or [tʲ]/[tj]), as *ty* in Hungarian *kutya* ‘dog’ or *kj* in Icelandic *kjól* ‘dress’.
- ç** Voiceless palatal fricative [ç], as *ch* in Ger. *ich* ‘I’.
- ch** Represents orthographic *ch*, usually [tʃ], as in English *chat*, but in PF4 also [x], as in Ger. *Bach* ‘stream’ and Scottish *loch*.
- d** Voiced dental or alveolar stop [d], as in Eng. *dog*.
- dy** Cluster [dj] (or voiced palatal stop [ɟ]), as in the British “Received Pronunciation” (RP) of Eng. *during* or the *gy* of Hungarian *Magyar* ‘Hungarian’.
- dʒ** Voiced palato-alveolar affricate [dʒ], as in Eng. *judge*.
- ð** Voiced interdental fricative [ð], as *th* in Eng. *that*.
- e** Short open-mid front unrounded vowel [ɛ], as in Eng. *pet* and Ger. *Bett* ‘bed’; or short close-mid front unrounded vowel [e], as in Fr. *bébé* ‘baby’.
- ē, é** Long open-mid front unrounded vowel [ɛ:], as in Fr. *bête* ‘beast’ and Ger. *wählen* ‘to choose’; or long close-mid front unrounded vowel [e:], as in Ger. *Beet* ‘(flower)bed’.
- ei** Diphthongal [eɪ], as in Eng. *day*.
- er** Represents English orthographic *er*, equated with ə (in *paper*) in PF12 and with ē in PF14.
- ew** Represents English orthographic *ew*, one of the spellings of ū, in PF14.
- ə** Short mid central unrounded vowel [ə], as *a* in Eng. *above*.
- f** Voiceless labiodental fricative [f], as in Eng. *fish*.

⁹ *The Principles of the International Phonetic Association*, 1949, and Geoffrey K. Pullum and William A. Ladusaw, *Phonetic Symbol Guide*, 1986, have been invaluable resources in putting together these phonetic descriptions. *The World’s Writing Systems*, edited by Peter T. Daniels and William Bright, 1996, *The Oxford English Dictionary*, 2nd ed., 1989, and a number of foreign language dictionaries and textbooks have also been very useful.

- g** Voiced velar (or advanced velar) stop [g], as in Eng. *go* and *give*.
- ġ** Voiced palatal stop [j] (or palatalized [dʲ]/[dj] or [gʲ]/[gj]), as in Hungarian *Magyar* ‘Hungarian’.
- gu, gụ, gʷ, gw** Cluster [gw] (or [gʷ]), as in Eng. *guano*, *guar*, and Welsh *gwely* ‘bed’.
- h** Voiceless glottal fricative or approximant [h], as in Eng. *hot*.
- hj** = **hy**.
- ht** Presumably the cluster [çt], as in Ger. *Licht* ‘light’, and/or the cluster [xt], as in Ger. *Nacht* ‘night’.
- hty** Presumably the cluster [çtj]/[çc] or [xtj]/[xc].
- hw** Voiceless rounded labiovelar approximant or fricative [ɰ] or the cluster [hw], as in Eng. *which*, as pronounced by speakers who distinguish it from *witch*.
- hy** Voiceless palatal fricative [ç], as *ch* in Ger. *ich* ‘I’; or the cluster [hj], as in Eng. *huge* and *Hugh*, as pronounced by speakers who distinguish these from *Eug(ene)* and *you*.
- ĥ** = **hy**.
- ħ** = **hw**.
- i, ĭ** Short semi-close front unrounded vowel [ɪ], as in Eng. *pit*; or short close front unrounded vowel [i], as in Fr. *si* ‘if’.
- ɿ, ɪ** The vowel [ɪ] or [i] in a consonantal function, especially in a diphthong such as [eɪ] in Eng. *day*. Its pronunciation is essentially identical to that of the voiced palatal approximant [j], the *y* in Eng. *yes*.
- ī, ĭ** Long close front unrounded vowel [i:], as in Eng. *bee*. It could also theoretically represent a long semi-close front unrounded vowel [ɪ:].
- ij, iy** Diphthongal [ij], essentially = [i:]; see **ī**.
- j** Usually represents the voiced palato-alveolar affricate [dʒ], as in Eng. *judge*, but in PF14 the voiced palatal approximant [j], as *y* in Eng. *yes*.
- k** Voiceless velar (or advanced velar) stop [k], as in Eng. *cot* and *kit*.
- kw** Cluster [kw] (or [kʷ]), as the *qu* in Eng. *quick*.
- l** Voiced alveolar lateral approximant [l], as in Eng. *live*. For “voiceless l” see **ĭ** below.
- l', l mouillé** Voiced palatal lateral approximant [ʎ], as *gl* in Italian *figlio* ‘son’ and the Castilian pronunciation of *ll* in Span. *llama*.
- ĭ, ħ** Voiceless alveolar lateral approximant [ɭ] (or fricative [ɬ]), as in Welsh *llyfr* ‘book’.
- ĭ'** Voiceless palatal lateral approximant [ʎ̥], a voiceless version of **l'** above.
- ɭ** Velarized voiced alveolar lateral approximant [ɬ] or voiced velar lateral approximant [ɭ], as in Eng. *all*.
- ĭ** Voiceless version of **ɭ** above.
- m** Voiced bilabial nasal [m], as in Eng. *mat*.
- ṁ, ṁ** Voiceless bilabial nasal [ṁ]; the voiceless counterpart of **m**.
- n** Voiced dental or alveolar nasal [n], as in Eng. *no*.
- ñ, ñ** Voiceless dental or alveolar nasal [ɳ], as in Icelandic *hnífur* ‘knife’.
- ñ** Voiced palatal nasal [ɲ], as *gn* in Fr. *agneau* ‘lamb’ and *ñ* in Span. *año* ‘year’; or the cluster [nj], as *ni* in Eng. *onion*.
- nc** = **ɲc**.
- ng** = **ɳg**.
- ngw** = **ɳgw**.

- nh** = **ñ**.
- nj** = **ɲj** in PF6, PF9, and PF12; = **ñ** in PF14.
- nk** = **ɲk**.
- nkʷ, nq** = **ɲq**.
- ny** = **ñ**.
- ɲ** = **ñ**.
- ñ, ɲ** Voiceless palatal nasal [ɲ]; the voiceless counterpart of **ɲ**.
- ɲc, ɲç** Cluster [ɲtʃ], as in Eng. *inch*.
- ɲj** Cluster [ɲdʒ], as in Eng. *orange*.
- ɲ** Voiced velar nasal [ŋ], as *ng* in Eng. *ring*.
- ɲ̥, ɲ̥** Voiceless velar nasal [ɲ̥]; the voiceless counterpart of **ɲ**.
- ɲg** Cluster [ɲg], as *ng* in Eng. *finger*.
- ɲgʷ** Cluster [ɲgw], as *ngu* in Eng. *language*.
- ɲh** = **ɲ̥**.
- ɲk** Cluster [ɲk], as *nk* in Eng. *bank*.
- ɲq** Cluster [ɲkw], as *nqu* in Eng. *banquet*.
- ɲʷ** Cluster [ɲw], as *ngw* in Eng. *ringworm*.
- o** Short open-mid back rounded vowel [ɔ], as in Fr. *pomme* ‘apple’, Ger. *Sonne* ‘sun’, and the Scottish pronunciation of Eng. *pot*; short open back rounded vowel [ɒ], as in the British RP of Eng. *pot*; or short close-mid back rounded vowel [o], as in Fr. *eau* ‘water’.
- ō, ó** Long open-mid back rounded vowel [ɔː], as in Eng. *corn*; or long close-mid back rounded vowel [oː], as in Fr. *dôme* ‘dome’ and Ger. *Sohn* ‘son’.
- ö** Short open-mid front rounded vowel [œ], as in Fr. *bœuf* ‘ox’ and Ger. *Götter* ‘gods’; or short close-mid front rounded vowel [ø], as in Fr. *feu* ‘fire’ and Ger. *Ökonomie* ‘economy’.
- oi** Diphthongal [ɔi], as in Eng. *boy*.
- oo** Represents English orthographic *oo*, one of the spellings of **ū**, in PF14.
- ou, ou̯** Diphthongal [ou] (more accurately [əʊ]), as in Eng. *boat*.
- ō** Long open-mid back rounded vowel [ɔː], as in Eng. *corn*.
- p** Voiceless bilabial stop [p], as in Eng. *pat*.
- p̥** Voiceless bilabial fricative [ɸ], as *f* in Japanese *Fuji*.
- ɸ** Voiceless interdental fricative [θ], as *th* in Eng. *thin*.
- q, qu** = **kw**.
- r** Represents a variety of *r*-sounds that vary according to dialect and phonetic environment, such as the voiced apico-alveolar trill [r], as in Scottish English and in Span. *perro* ‘dog’; the voiced alveolar flap [ɾ], as in Span. *pero* ‘but’; and the voiced alveolar frictionless continuant [ɹ], as used in most American varieties of English. For “voiceless **r**” see **ř** below.
- ř, ɹ** The voiceless counterpart of **r** ([ɹ̥] etc.), as in Welsh *rhan* ‘part’.
- r̥** Palatalized **r** ([rʲ], [ɹʲ], etc.), as in Fr. *rien* ‘nothing’. For the rune **ŕ**, given as an alternative to this value, see the commentary on PF12.
- rh** = **ř**.
- R** Voiced uvular trill [R], as prevocalic *r* in the pronunciation of some German speakers (*Zäpfchen-R*, as opposed to the *Zungenspitzen-R* [r] recommended by Siebs and often heard in Southern German dialects); or voiced uvular fricative or approximant [ʁ], as preconsonantal and word-final *r* in the pronunciation of some German speakers. Both

varieties are also found in Parisian French. This *r* is described as “velar” in PF6 and “uvular” in PF12.

- Ř, R, Rh** The voiceless counterpart of **R** above.
- Ľ** Probably represents the voiced alveolar frictionless continuant [ɹ], the *r* used in most American varieties of English.
- Ŕ** The voiceless counterpart of **Ľ** above.
- s** Voiceless alveolar central fricative [s], as in Eng. *so*.
- š, sh** Voiceless palato-alveolar fricative [ʃ], as *sh* in Eng. *show*.
- sy** Cluster [sj], as in some pronunciations of Eng. *suit*.
- ſ, f** = **š**.
- t** Voiceless dental or alveolar stop [t], as in Eng. *toe*.
- tš, tſ** = **c, č**.
- ty** Cluster [tj] (or voiceless palatal stop [c]), as in the British RP of Eng. *Tuesday* or in Hungarian *kutya* ‘dog’.
- u** Short semi-close back rounded vowel [ʊ], as in Eng. *put*; or short close back rounded vowel [u], as in Fr. *doux* ‘sweet’ and Ger. *kulant* ‘obliging’. The parenthetical **u** in PF9 = **ụ**. In the last line of PF14, **u** represents English orthographic *u*, as a spelling of **ū**.
- ụ** The vowel [ʊ] or [u] in a consonantal function, especially in a diphthong such as [aʊ] in Eng. *house*. Its pronunciation is essentially identical to that of the voiced rounded labiovelar approximant [w], as in Eng. *we*.
- ū, ú** Long close back rounded vowel [u:], as in Eng. *boot*. It could also theoretically represent a long semi-close back rounded vowel [ʊ:].
- ü** Voiced rounded palatal approximant [ɥ], as in Fr. *lui* ‘he’.
- v** Voiced labiodental fricative [v], as in Eng. *veil*.
- w** Voiced rounded labiovelar approximant [w], as in Eng. *wail*.
- wh** Orthographic representation of **hw**.
- x, χ** Voiceless velar fricative [x], as in Ger. *Bach* ‘stream’ and Scottish *loch*, except in PF9, where **x** is explicitly stated to = **ks**.
- χ^h, χ^w** Voiceless labiovelar fricative [x^w] or cluster [xw], as in Welsh *chwaer* ‘sister’.
- y** Represents the voiced palatal approximant [j], as *y* in Eng. *yes*, but also represents the short semi-close front rounded vowel [ɣ] or short close front rounded vowel [y] in the vowel charts of PF12 and PF13.
- z** Voiced alveolar central fricative [z], as in Eng. *zoo*.
- ž** Voiced palato-alveolar fricative [ʒ], as *si* in Eng. *vision*.
- ẓ** Voiced palatal fricative [j], the fricative pronunciation of [j].
- zh** = **ž**.
- 3, 3** Voiced velar fricative [ɣ], as *g* in the North German pronunciation of *sagen* ‘to say’ and in Span. *hago* ‘I make’. Tolkien does not use this symbol with its IPA value, for which see **ž** above.
- 3^h** Voiced labiovelar fricative [ɣ^w] or cluster [ɣw], as in Span. *agua* ‘water’.
- ’** Represents a smooth breathing, and the corresponding characters are often used as vowel carriers.
- ˆ** Represents a rough breathing, or **h**.

PF1: Description of “Qenyatic” with *Nargelion* Excerpt

[PF1a]

Qenyatic

p	h	n	mp	ps	mb	m	mn	pt	sp
ṽ	ṽ'	ṽ	ṽ	ṽ	ṽ	ṽ	ṽ	ṽ	ṽ
t	s	r	nt	ts	nd	n	nn	l	ll
		ṽ	ṽ	ṽ	ṽ	ṽ	ṽ	ṽ	ṽ
		ld	rd	nw	ns	ss	st	lm	tt
ty	hy	y	nty	sty	ndy	ny	hty		
p	h	,	mp	ks	ng	sk	kk	kt	ht
k	h	,	nk	ks	ng	sk	kk	kt	ht
q	hw	w	nq	sq	ngw				

Example

ṽ ṽ'ṽ'ṽ'ṽ'ṽ' ṽ'ṽ'ṽ'
 ṽ'ṽ'ṽ' ṽ'ṽ' ṽ'ṽ' ṽ'
 ṽ ṽ'ṽ' ṽ'ṽ' ṽ'ṽ' ṽ'
 ṽ'ṽ'ṽ' ṽ'ṽ' ṽ'ṽ' ṽ'ṽ'
 ṽ'ṽ' ṽ'ṽ' ṽ'ṽ' ṽ'ṽ'ṽ'

[PF1b]

Each consonant has the value of consonant + *ä*. **ყ** = *tya*.

In all cases where consonant + no vowel occur, special consonantal signs are provided, except (1) final *n*, *r*, *l*, *s*, *t*, *nt*. **ყ (ღ), Ⴀ, Ⴁ, Ⴂ, Ⴃ, Ⴄ**

in these cases the special forms are used **ყ Ⴁ, —, ႡႡ, Ⴃ, Ⴃ** or **Ⴁ, =**

as **ႡႡႡႡ ႡႡႡႡ =** *kalumet, kalument*.

(2) semivowel *r*, *l*, *Ⴁ*, *Ⴂ* (and formerly *n*, *s*) + consonant.

for *l* **Ⴃ** is written over or under following consonant — now often **Ⴃ** under

ႡႡ malpa [**ႡႡ ႡႡ**] so **Ⴃ** lt, **Ⴃ** lty, **Ⴃ** lk, **Ⴃ** lq, **Ⴃ** lw, **Ⴃ** ls,

Ⴃ (Ⴃ) ly.

for *r* **Ⴄ** is written over following consonant, so **Ⴄ** rp, **Ⴄ** rt, **Ⴄ** rty, **Ⴄ** rk,

Ⴄ rq, **Ⴄ** rw, **Ⴄ** rs, **Ⴄ** (Ⴄ) ry, **Ⴄ** rm, **Ⴄ** Ⴁ rn.

for *Ⴁ* **Ⴅ** is written over or under any consonant. **Ⴅ** = *paita*; **Ⴅ** = *paite*.

for *Ⴂ* **Ⴆ** is written over or under any consonant. **Ⴆ** = *kauka*; **Ⴆ** = *kauko*.

finally these signs may be written over *i*: **Ⴆ** = *kar* = **Ⴆ** ; **Ⴆ** **Ⴆ** = *kai, kau*.

for *s* **Ⴇ** or **Ⴇ** is used rarely, cf. **Ⴇ** = *sq*. **ႡႡ masta** or **ႡႡ**.

this is frequently still final. **Ⴆ** = *kas*.

similarly *n* **Ⴈ**. **ႡႡ = manta** or **ႡႡ**. {**Ⴁ**} **Ⴁ** = *man* = **ႡႡ**.

[PF1c]

The vowel signs are **Ⴃ** e, **Ⴃ** i, **Ⴃ** o, **Ⴃ** u, in quicker writing *o* is **Ⴃ** or **Ⴃ**, *u* is **Ⴃ**.

Ⴃ Ⴃ Ⴃ Ⴃ Ⴃ = *ta, te, ti, to, tu*.

Initially or after another vowel with which they do not form a diphthong, they are written

above **Ⴃ** **Ⴃ**, **Ⴃ**, **Ⴃ**, **Ⴃ**, **Ⴃ** *ata, eta, ita, ota, uta*
Ⴃ **Ⴃ** = *tea, tie*

Long vowels are the same signs written over ˘

{ 𐌚 } 𐌚 = tá, 𐌚̇ té, 𐌚̈ tí, 𐌚̈́ tó, 𐌚̈́́ tú
 𐌚̈́́́ = úmu 𐌚̈́́́́ = miáre

to represent *ma'ūra* 𐌚̈́́́́́ must be used

formerly longs could also be represented thus: 𐌚̈́́ = ē, 𐌚̈́́́ tē

but then 𐌚̈́́ could not = It but ??? 𐌚̈́́ { 𐌚̈́́ 𐌚̈́́ } 𐌚̈́́́ was used.

𐌚̈́́́

Commentary on PF1

This document was written on three sides of two sheets of “Oxford paper,” turned horizontally, with PF1c on the verso of PF1b. It was mainly written in black ink, with the exception of the values in the table on PF1a, which are in pencil.

The characters for **t** through **tt** in the table on PF1a, though split into two lines in the present edition, actually appear in the same line in the manuscript. The value **ps** is clearly written as **ps** in the manuscript, but its position in the labial series and the unlikelihood of the sequence **ps** in Qenya indicate that this must be a scribal error. The square brackets around the second character for **ns** and the second character for **hw** on PF1a are Tolkien's, as are those around the variant spellings of *malpa* on PF1b. The underlying form of the deleted second character for **st** on PF1a is uncertain. The three question marks in the penultimate line of PF1c represent an illegible word. In the character at the bottom of that page, Tolkien struck through an incomplete first attempt at the diacritic and wrote the diamond-shaped diacritic to its right.

The example text on PF1a may be transliterated as follows:

--1 lintuilind=ore- lsselnt
 piliningwe s=uye-r n=re qnt
 ve sng-r voro =ume--1 -o-ikt
 r=mvuite [sic] mlin-1 // s-n sirill
 teri -ld lilt li-e nuldurinw [sic]

These are lines from the Qenya poem *Narqelion*, which may be normalized thus, with scribal errors (confusion of **o** and **u**) corrected:

*Ai lintuilindórea lasselanta
 piliningwe súyer náre qanta
 ve sangar voro úmeai oikta
 rámaivoite malinai. San sirilla
 teri alda lilta lie noldorinwa*

This text differs from the previously published version of the poem dated “Nov. 1915/March 1916” in several respects.¹⁰ The lines given here do not appear in the same sequence in the 1915/16 version, where the corresponding text appears as lines 5, 6, 3, 4, 11, and 12. A few changes in wording can also be seen: *lintuilindórea* for *lintuilind(ov)a*, *náre* for *nalla*, and *teri alda* for *ter i-aldar*. These do not seem to change the meaning of the poem significantly and were probably introduced merely to make the language of the poem conform to Tolkien’s latest conception of the grammar and vocabulary of Qenya. The word *lintuilindórea* already appears in the Qenya Lexicon (s.v. LĪ), where it is glossed as ‘when many swallows congregate and sing at dawn’, referring to autumn. The form *náre*, like *nalla*, is presumably a conjugated form of the verb *ná-* ‘be, exist’ (QL, s.v. NĀ). The Early Qenya Grammar (EQG) does not include the conjugation of *ná-*, but there the *-e* suffix marks the present singular.¹¹ If that is the case here, then the verb does not agree in number with its subject, *súyer*. This assumes that *súyer* is in fact a plural form, but in the EQG *-li-* marks the plural, whereas *-r* is a dative singular suffix (pp. 43–4, 73–4). We might assume that *súyer* is here intended to be a singular noun ending in *-r*, though the citation form in QL (s.v. SUHYU) is indeed *súye*, but then we would have to reinterpret *sangar* in a similar way. Nevertheless, *aldar* has been changed to *alda*, even though such a change seems semantically unmotivated. The form *teri* for *ter i* could be nothing more than a feature of Qenyatic orthography, but it is not unlike such later preposition-article combinations as Quenya *mí* (= *mi i*) ‘in the’ and Sindarin *uin* (= *o in*) ‘of the’.¹²

The Qenyatic text of *Narqelion* would thus mean something like: “Oh! Fall when many swallows sing, the airs are full of feathers, like throngs ever large of yellow birds on the wing. At that time flowing through the tree[s] the dancing Gnome-folk...”¹³

¹⁰ See the facsimile of the manuscript in *Vinyar Tengwar*, no. 40 (April 1999), p. 5, with Christopher Gilson’s transcription, analysis, and translation in “*Narqelion* and the Early Lexicons: Some Notes on the First Elvish Poem” on pp. 6–32 in the same issue. The excerpt published in Humphrey Carpenter’s *Tolkien: A Biography*, Boston: Houghton Mifflin, 1977, p. 76, and the text as given by Paul Nolan Hyde in his “Quenti Lambardillion” column in *Mythlore*, no. 56 (Winter 1988), pp. 47–52, contain errors in transcription and should not be regarded as definitive.

¹¹ *Parma Eldalamberon*, no. 14, p. 57.

¹² *The Road Goes Ever On*, 2nd ed., 1978, p. 66; *Sauron Defeated*, 1992, p. 129. See also Carl F. Hostetter, “The ‘King’s Letter’: An Historical and Comparative Analysis”, *Vinyar Tengwar*, no. 31 (September 1993), p. 34.

¹³ This is based on Christopher Gilson’s translation in *Vinyar Tengwar*, no. 40, p. 32, modified somewhat to reflect the changes in wording.

PF2: *Nargelion* Doodles

२३५

ပံ့ပိုးတံ ဝဇ်ဝာ ပဲဝဲဒွဲထဲ ဗျီ-ဟုံ ဖာ ကံ တဆ- အိတ် ရှိပါ

شتمر ۱۰۰۰

ဗန်ကောက်ကံ ဝန်ထုပ် ဂွေကံ ဟို-ဟို ဘုရား နံ ဝန်-ကံ ၄)

כ"ט כ"ח כ"ז כ"ו כ"ה כ"ד כ"ג כ"ב כ"א כ"א

” ^ ၁၆ ၁၆

နံ ဇမ္ဗု-~~ကမ္ဘာ~~ ကံ၊ ဂြိုဟ် ခြံစေ့တူကိန်း

တၢ်အိၣ်တၢ်အိၣ်တၢ်အိၣ်

ကျောင်း

Commentary on PF2

This document was written in black ink on a sheet of “Oxford paper,” turned horizontally. The third, fifth, and sixth lines of text were smudged, probably deliberately. The smudged characters, however, are still mostly legible in the manuscript and have been reconstructed in the edited text.

The text may be transliterated as follows:

klumet

lintu–ilindo lsselnt piliningwe s=uyer n=re qnt ve sngr voro =ume–y
 =ume–iy =u?–inwe o u ? ? ?

lintu–ilind=ore– lsselnt piliningwe s=uyer n=re qnt ve sngr voro {=} =u

vo vo vu o v voro vuru
 u ? voro ? ? v?r?

ve sngr {vr r w} voro = =ume–iy –o–ikt r=mvo–ite
 r=mvo–te lintu–ilind=ore–
 r=mvu–ite

In normalized transcription, the word at the top of the page reads *kalumet*, which is defined by the *Qenya Lexicon* (s.v. KALA) as ‘lamp’. The rest of the page contains repetitions, variations, fragments, and misspellings of the words *lintuilindórea lasselanta piliningwe súyer náre qanta ve sangar voro úmeai oikta rámaivoite* from the poem *Narqelion*. See the commentary on PF1. The dotted vowel signs in the third line may represent umlaut vowels.

PF3: Untitled Table

ı a	ı̇ e	ı̇ i	ı̇	ı̇
Ɔ p [red:] Ɔ	Ɔ t [red:] Ɔ	Ɔ ty [red:] Ɔ	Ɔ k [red:] Ɔ	Ɔ q [red:] Ɔ
Ɔ v	Ɔ l	Ɔ y [red:] Ɔ	Ɔ , [red:] Ɔ	Ɔ w [red:] Ɔ
Ɔ f	Ɔ s [red:] Ɔ	Ɔ hy [red:] Ɔ	Ɔ h [red:] Ɔ	Ɔ hw [red:] Ɔ
	ss Ɔ Ɔ Ɔ [red:] Ɔ			
	Ɔ r	Ɔ ı̇		Ɔ ı̇
Ɔ m but Ɔ is often used here since Ɔ has become = ny	Ɔ n	Ɔ ny us[ually] used = Ɔ = n		Ɔ nw [red:] Ɔ
Ɔ mp	Ɔ nt	Ɔ nty	Ɔ nk	Ɔ nq [red:] Ɔ
Ɔ mb	Ɔ nd	Ɔ ndy	Ɔ ng	Ɔ ngw
Ɔ sp	Ɔ st	Ɔ sty	Ɔ sk	Ɔ {Ɔ} sq
Ɔ ps	Ɔ ts [Ɔ ns]		Ɔ ks	{Ɔ}
Ɔ pt	Ɔ tt	Ɔ hty	Ɔ ht	{Ɔ}
Ɔ rp	Ɔ rt	Ɔ rty	Ɔ rk	Ɔ rq

lp	lt	lty	lk	lq
lm	ls	[rs]	kk	
rm	rd	ry	mn	rw
rn	ld	ly	ll	lw

Commentary on PF3

This document was written in black ink, red ink, and pencil on a sheet of “Oxford paper” with hand-drawn rules by Tolkien. The original layer was written in pencil, with the main Qenyatic characters drawn over in black ink. Additional insertions were written in black ink, along with mirror-image characters in red ink. In general, the main values in the table are in pencil and the Qenyatic characters and notes on usage in black ink. The characters in red ink have been indicated as such in the edited version, the arrangement of the table has been regularized somewhat, and a few deleted duplications have been omitted. The square brackets around the entries for **ns** and **rs** are Tolkien’s.

The rightmost characters at the top of the page illustrate the signs for **o** and **u**; Tolkien actually appears to have written a *u* rather than a short carrier in the latter case. The deleted characters to the right of **ks** and **ht** were rewritten elsewhere in the table as those for **sq** and **rw**, and the deleted character for **sq** became the character for **lw**. The original, deleted characters for **ns** are not shown in the edited text. They were identical to those for **nd**, which explains their replacement. A deleted character for **nw** is also not shown in the edited text; it had the same form as the one added (to the left) as an additional character for **rw**. Note that the added character for **lw** below it is identical in form to one of the characters for **ngw**. The three characters to the right of **kk** are presumably further variants of the characters for **ll**, shown in the bottom line of the table.

PF4: Table of “Qenya Simplex”

Qenya Simplex.

p	ṑ	t	ṭ	ty	ṑ	k	ṑ	q	ṑ
f	ḑ	s	ṣ	hy	ḑ	h		(hw)	ṑ
mb	ṑ	nd	ṭ ṑ	ny	ṑ ṑ	ng	ṑ	ngw	ṑ
mp	ṑ {ṑ}	nt	{ṑ ṑ} ṑ	nty	ḑ {ṑ}	nk	ṑ ṑ	nq	ṑ ṑ
v	ṑ	r	ṑ	y	ṑ	,		w	ṑ ṑ
		l							
m	ṑ ṑ ṑ	n							

ṑ

{p} t ty k q p

English Simplex.

p	t	{t}	ch	k	qu
b	d		j	g	gu
f	ḑ		sh	ch {h} {χ}	{ṑ} wh
{?}	s		hy		

ṑ

Commentary on PF4

This document was written in black and red ink on the verso of document PF3. Black ink was used for the title and values in the “Qenya Simplex” table, the line of values between the two tables, and the Rúmilian-looking character at the bottom of the page. Red ink was used for the characters in the “Qenya Simplex” table, the character in the left margin (probably = **ll**, as in PF3), and what was written of the “English Simplex” table. Neither table was completed, and most of the last two lines of the “English Simplex” table was smudged. The whole page was struck through with two diagonal lines.

PF5: Table of “Falassin” with Doodles

[PF5a]

Falassin

ᵿ	p	ᵿ	t	ᵿ	k	ᵿ	c, tš	ᵿ ᵿ	m = ᵿ
ᵿ	b	ᵿ	d	ᵿ	g	ᵿ	j, dž	ᵿ ᵿ	ᵿ
ᵿ	f	ᵿ	ᵿ	ᵿ	x	ᵿ	š	ᵿ	n = ᵿ
ᵿ	v	ᵿ	ᵿ	ᵿ	z	ᵿ	ž	ᵿ	ᵿ
ᵿ	w	ᵿ	r	ᵿ	R	ᵿ	y, z	ᵿ	l
ᵿ	ᵿ	ᵿ	ř	ᵿ	Ř	ᵿ	ᵿ, ɕ	ᵿ	ᵿ, ĭ
ᵿ	m	ᵿ	n	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ
ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ	ᵿ
{2} ᵿ	ᵿ	{ᵿ} ᵿ	ᵿ	ᵿ	–	ᵿ	ᵿ	ᵿ	ᵿ
ᵿ	ᵿ	ᵿ	s	ᵿ	–			ᵿ	ᵿ
ᵿ	ᵿ	ᵿ	z	ᵿ ᵿ ᵿ	h			ᵿ	ᵿkw
ᵿ	mp	ᵿ	nt	ᵿ	ᵿk	ᵿ	ᵿc	ᵿ	ᵿgw
ᵿ	mb	ᵿ	nd	ᵿ	ᵿg	ᵿ	ᵿj	ᵿ	ᵿkw
ᵿ		ᵿ		ᵿ		ᵿ		ᵿ	ᵿgw
								ᵿ	= ᵿ ᵿ
								ᵿ	

[PF5b]

h = a

h = e

i = o

h

. . . 7 7

bēnāle ēnāle tū jō jō

nā ē nā

nā

n n

J J

shunrang
kynthei

b p d q

y v
wy

b p d q k c q

bdqp

c

wy

अबु

अ

अ

अबु

अबु अबु

Commentary on PF5

This document was written in black and red ink on two sides of a sheet of “Oxford paper.” On PF5a the title and Falassin characters were written in black ink, with the values in red. The vowel signs and values and the two lines of text at the top of PF5b were also written in red ink, with the remainder of the page in black.

Two incomplete sets of vowel signs appear in the upper right corner of PF5b, some with values given, but these values do not correspond to the values with which these signs are used in the text samples on this page. The first line of text may be transliterated as **inglond ekspekts ðæt ev** \bar{v} , i.e., *England expects that ev[ery]...* See the commentary on PF9. Note that the character used for \bar{v} in the text has the value **z** in the table on PF5a. Below this line of text are three occurrences of the Falassin characters for **b** and **t**, each with a different intervening vowel sign, none of which has a certain value.

Below the lines of Falassin text are several indecipherable doodles. Some of these appear to be formal variants of stem-and-bow characters like those generally used in Tolkien’s *tengwar* and *tengwar*-like alphabets. The word-like groups contain characters that resemble the *Devanāgarī* and related Indian scripts but do not appear to be interpretable as such. The words *shinrang kynthēi*, however, do have a connection to India, since *shynrang* and *kynthēi* are the words for ‘male’ and ‘female’ respectively in the Khasi language, spoken in Meghalaya and Assam in eastern India.¹⁴

¹⁴ Tolkien may have come across these words in works on mythology or archaeology. The *Mythaeum* website (<http://www.mythopedia.info/23-indochina.htm>) says of the mythology of the Khasis of Assam: “The Great Mother of the clan is represented by *maw-kynthēi*, ‘female stones’ or cromlechs. The Great Father is present in the *maw-shynrang*, ‘male-stones’ or menhirs...”

PF6: Table of “Falassin 2”

[PF6a, left half]

Falassin 2

		p	<i>p</i>		t	<i>t</i>		k	<i>k</i>
		b	<i>mb</i>		d	<i>nd</i>		g	<i>ng</i>
		f	<i>f</i>		þ	<i>ss</i>		x	<i>h</i>
		v	<i>v</i>		ð	<i>rd</i>		ʒ	<i>ktl/ht</i>
		mp	<i>mp</i>		nt	<i>nt</i>		ŋk	<i>nk</i>
		mb	<i>ps</i>		nd	<i>ts</i>		ŋg	<i>ks</i>
<i>mn</i>		m	<i>m</i>		n	<i>n</i>		ŋ	<i>ng</i>
<i>or</i>									
		w	<i>w</i>		r	<i>ld</i>		R (velar)	<i>nw</i>
		hw	<i>hw</i>		rh	<i>st</i>		Rh	
		s	<i>s</i>		s	<i>s</i>		,	<i>short</i>
		h	<i>h</i>		h	<i>h</i>			<i>long</i>
		h	<i>h</i>		h	<i>h</i>		h	<i>h</i>
add		h	<i>h</i>		h	<i>h</i>		h	<i>h</i>
		h	<i>h</i>		h	<i>h</i>		h	<i>h</i>
		h	<i>h</i>		h	<i>h</i>		h	<i>h</i>

[PF6a, right half]

ᠠ	č, ʦ	<i>ty</i>	ᠡ ᠢ	<i>kw q</i>
ᠢ	ĝ, j, dž	<i>ndy</i>	ᠣ ᠤ	<i>gw ngw</i>
ᠣ	ʃ, š	<i>hy</i>		
ᠤ	ž	<i>hty</i>		
ᠥ	ntʃ	<i>nty</i>	ᠦ ᠨ	<i>nkw nq</i>
ᠦ	nj	<i>sty</i>	ᠬ ᠭ	<i>ngw sq</i>
ᠦ	ñ	<i>ny</i>		
ᠦ	y	<i>y</i>		
ᠦ or ᠦ	h	<i>hy</i>		
ᠦ	l	<i>y</i>		
ᠦ	l voiceless			

short vowel bearer ᠦ preceding l ᠦ = lp

long [vowel bearer] ᠦ [preceding] r ᠦ = rp

ᠦ l l ᠦ ʃ ᠦ l mouillé

ᠦ ʃ ᠦ ᠦ ᠦ

This alphabet when used for Qenya has values as in italics.¹⁵

¹⁵ The manuscript reads: “This aphabet when used for Q. has values as in red.”

[PF6b]

n	p	ƿ	t	ƿ	k	ƿ	ty	ƿ	q
m	b	ƿ	d	ƿ	g	ƿ	dy	ƿ	gw
ƿ	f	ƿ	s	ƿ	h	ƿ	hy		

Commentary on PF6

This document was written on two sides of a sheet of “Oxford paper,” turned horizontally. On PF6a the title and Falassin characters were written in black ink, as were the notes on Qenya usage, vowel bearers, and preceding l and r. The last appears below the note on Qenya usage in the manuscript. The English values in the table were written in pencil, the Qenya values (given here in italics) in red chalk. The brackets around ss and the entries for **p** and **b** are Tolkien’s.

All of the writing on PF6b was done in black ink. The character for **hy** on that page replaced a deleted, incomplete character, which appears to have had a double bow. This incomplete table was struck through with two diagonal lines.

PF7: Table of “Falassin” with Doodles

[PF7a]

Falassin

ᚱ	p	ᚱ	t	ᚱ	k	ᚱ	c, tʃ	ᚱ ᚱ ᚱ ᚱ
ᚱ	b	ᚱ	d	ᚱ	g	ᚱ	j, dž	ᚱ
ᚱ	f	ᚱ	þ	ᚱ	x	ᚱ	š	ᚱ ᚱ ᚱ ᚱ ᚱ ᚱ ᚱ ᚱ
ᚱ	v	ᚱ	ð	ᚱ	ʒ	ᚱ	ž	ᚱ kw
ᚱ	mp	ᚱ	nt	ᚱ	ᚱk	ᚱ	ᚱc	ᚱ gw
ᚱ	mb	ᚱ	nd	ᚱ	ᚱg	ᚱ	ᚱj	ᚱ nk
ᚱ ᚱ	m	ᚱ ᚱ	n	ᚱ	ᚱ	ᚱ	ᚱ	ᚱ ngw
voiceless ᚱ ᚱ	m	ᚱ ᚱ	n	ᚱ	ᚱ	ᚱ	ᚱ	
ᚱ	w	ᚱ	r	ᚱ	R	ᚱ	y, ʒ	
ᚱ	h	ᚱ	ɹ	ᚱ	R	ᚱ	h, ɸ also ɹ	ᚱ long vowel
ᚱ ᚱ	u	ᚱ ᚱ	ɹ	ᚱ	-	ᚱ	ɹ	{2}
ᚱ	p	ᚱ	s	ᚱ		ᚱ = ᚱ = ɸ		{ᚱ} ᚱ
ᚱ	b	ᚱ	z	ᚱ	,			
				ᚱ	, h			
		ᚱ	l	ᚱ	ɹ	ᚱ	ɹ	
		ᚱ	ɹ	ᚱ	ɹ	ᚱ	ɹ	

[PF7b]

6

מחזור : דא

כח: כחמחמח

ᠮᠤ

ከጥ

ကံ ကံက

Commentary on PF7

This document was written on two sides of a sheet of “Oxford paper.” The values in the table were written in red ink, the remainder in black ink. The character for **ñ** replaced a deleted duplication of the character for **ñ** to its left.

The text samples in the upper right corner of PF7a may be transliterated as follows (the second word in the first line begins with a melding of the **n** character with the long carrier):

=ume-ai n=re q q
 q
 qnt ve sng voro -ume-1 [sic]
 qnt ve sng voro -m-1 [sic]

Disregarding repetitions, fragments, and incompletely vowelled spellings, this represents the words *náre qanta ve sangar voro úmeai* from the poem *Narqelion*. See the commentary on PF1.

Application of the values in the table to the text on PF7b produces the following:

-ip
 -up
 -l -lpum.b [vowel above preceding consonant] :
 -lpumb: [vowel above following consonant] b:
 -b
 mbif
 pem pemls[?]

Most of this is uninterpretable, with the exception of the Qenya word *alapumba* in the third and fourth lines, which is glossed in the Qenya Lexicon as ‘drum’ (*Parma Eldalamberon*, no. 12, p. 30).

Commentary on PF8

This document (the text of which is on the facing page) was written in black ink on a sheet of “Oxford paper.” The characters to the left of **l**, **s**, and **z** are smudged in the manuscript; they probably represent (from top to bottom, left to right) **ss**, **ssp**, **ssp**, **ss**, **ss**, and **s**. The three deleted characters in the lower left corner, the first of which is incomplete, probably represent **st**.

PF8: Untitled Table

p	ᵐ	t	ᵗ	k	ᵏ	c	ᵗ	ᵗ	q	ᵗ
b	ᵐ	d	ᵗ	g	ᵐ	j	ᵗ		gw	ᵗ
f	ᵑ	ᵑ	ᵑ	x	ᵑ	š	ᵑ			
v	ᵑ	ᵑ	ᵑ	z	ᵑ	ž	ᵑ			
m	ᵐ	n	ᵗ	ᵑ	ᵑ	ᵑ	ᵗ			
w	ᵗ	ᵗ = ᵗ	r	ᵗ		y	ᵗ	ᵗ = ᵗ		

ᵗ
ᵗ

ᵗ ᵗ ᵗ
ᵗ

ᵗ	ᵗ	ᵗ	ᵗ	ᵗ	{ᵗ} ᵗ
s	ᵗ	h	ᵗ		
z	ᵗ	-	ᵗ		
ᵗ	ᵗ	ᵗ	ᵗ	ᵗ	ᵗ
ᵗ	ᵗ	ᵗ	ᵗ	{ᵗ} ᵗ	
ᵗ	ᵗ		ᵗ	ᵗ	ᵗ
		R	ᵗ		
{ᵗ}	ᵗ	ᵗ	ᵗ		
		ᵗ	ᵗ		

PF9: Untitled Table with Doodles

ॐ

p	ፆ	b	፷	f	ፑ	v	ፑ	m	ፍ	w	ፍ	(u)	፯	mp	፷	mb	፷
t	ፍ	d	ፍ	s	ፍ	z	ፍ	n	ፍ	r	ፍ	l	ፍ	nt	ፍ	nd	ፍ
c	ፍ	j	ፍ	f	ፍ	3	ፍ	ፍ	ፍ	y	ፍ	(i)	ፍ	nc	ፍ	nj	ፍ
k	ፍ	g	ፍ	h	ፍ	-								nk	ፍ	ng	ፍ

[In left margin:] $\mathbf{x} = \mathbf{k}\mathbf{s}$ 7

i,	í,	ai,	in,	ya,	e,	é
ᵢ	ᵢ́	π	ᵢᵒ	τ	ᵢ	ᵢ́
u,	ú,	au,	un,	wa,	o,	ó
ᵤ	ᵤ́	π	ᵤᵒ	ω	ᵤ	ᵤ́
a,	á,		an			
ᵃ	ᵃ́		π			

८०३५३३

က က ပ ပ ခ ဓ ဇ ဃ ဣ
င င ဖ ဖ ဗ ဖ ဖ င င

သံဃာတို့၏ အကျိုးကို
 အကျိုးကို အကျိုးကို

ಹೊಸದಿ ಕೈಕಟ್ಟಿ ಹುಡುಗನಿಗೆ
ನಾನು ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ

Commentary on PF9

This document was written in black and red ink on the verso of PF8. The Falassin characters in the consonant and vowel tables at the top of the page, “x = ks” in the left margin, and the four lines of text at the bottom of the page are in red ink, the remainder of the page in black. The long stem with the Rúmilian-style letters below the vowel chart is smudged in the manuscript.

No Falassin character is given for ’ in the consonant table. The character for **ŋ** replaces a deleted character identical to the second character for **r**. The two lines of characters below the Rúmilian-style letters have the values **p, b, f, v, m, w, (u), mp, mb; t, d, s, z, n, y, (i), nt, nd**. The deleted character to their right appears to have been **ḷ**.

Using the values in the tables, the word in the upper left corner would be transliterated as **ixix** (or **yixix**) but the intended meaning is unknown. The lines of text at the bottom of the page may be transliterated as follows:

	jorj ð fi/p woz ðen on
šb.dlks. kin.	ð þrn v in inglæn
	inglænd ekspektʰ ðæt evri {m}men [sic]
	wil {du} duu hiz dyūti

The vowel signs were placed above the preceding consonant in the first five words of the first line and the left-hand portion of the second line, but above the following consonant in the rest of the text. Disregarding duplications, adding missing vowels, and correcting other scribal errors, the main text on the right reads thus: “George the Fifth was then on the throne of England. England expects that every man will do his duty.” The pseudo-historical tone of this statement is misleading, since George V, who reigned from 1910 to 1936, must still have been on the throne when this document was written.

The words on the left appear to read “Shabdalax king,” but I have been unable to find any references to an historical person with this name. The beginning of the name recalls Sanskrit *śabdaḥ* ‘sound; word’. If this is indeed the source, then the final element probably derives from the verbal root *lakṣ* ‘observe; mark, indicate; define’. Another possible source is *lakṣaṃ* ‘100,000’.

PF10: Nargelion Excerpts with Fragmentary Table

[PF10a]

7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân

7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân
 7c ^{teletel'ân} tētel'ân tētel'ân tētel'ân tētel'ân

[PF10b]

1	7	7	7	7	7	7
2	7	7	7	7	7	7
3	7	7	7	7	7	7
4	7	7	7	7	7	7
5	7	7	7	7	7	7
6	7	7	7	7	7	7
7	7	7	7	7	7	7
8	7	7	7	7	7	7
9	7	7	7	7	7	7
10	7	7	7	7	7	7
11	7	7	7	7	7	7
12	7	7	7	7	7	7
13	7	7	7	7	7	7
14	7	7	7	7	7	7
15	7	7	7	7	7	7
16	7	7	7	7	7	7
17	7	7	7	7	7	7
18	7	7	7	7	7	7
19	7	7	7	7	7	7
20	7	7	7	7	7	7

Commentary on PF10

This document was written in black ink on two sides of a torn slip of “Oxford paper.” The words “wr[itten] in *falassin*” appear in the bottom right corner of PF10a. The deleted, incomplete words in the bottom line on that page appear to have been **ᚱᚱᚱ** and **ᚱᚱᚱ**.

The text on PF10a may be transliterated as follows:

–i. lintu1.lindōre– ls/elnt piliniṇ.gwe sūyer. n.=re
 lintu1.lindūre– pp.tqeles.t
 qnt ve sngr. voro –ūme–i. –o–ik.t r.=mvo1.te
 =ōme—i [or =ōmeli]
 mlin1.
 –ūm–e1 voro voro –ūm–e1. lintu1.lindōre– sngr. vuru –?me
 –i. lintu1.lindōre– ls/elnt piliniṇ.gwe sūyer n=re qnt ve sngr vuru –ūm–e1.
 –o–ik.t r.=mvo1.te mlin1. k1.le k {kity} {kity} k1.le o

Disregarding repetitions, fragments, and incompletely or incorrectly vowelled spellings, this represents the words *Ai lintuilindórea lasselanta piliningwe sūyer náre qanta ve sangar voro úmeai oikta rámaivoite malinai* from the poem *Nargelion*. See the commentary on PF1. A couple of additional Qenya words have also been inserted: *paptaqelega* ‘autumn’ (= *lasselanta*; QL s.v. PAPA) and *kaile* ‘lip’ (*Parma Eldalamberon*, no. 14, p. 117).

infandum regina iubes
renouare dolorem
omnium
suarum lunonum
ob iram
conticuit omni

This document was written almost entirely in red ink on a sheet of “Oxford paper,” turned horizontally.

quae cum ita sint ‘since these things are so; therefore’;
non dubio ‘with no doubt’;
diutius ‘for a longer time; too long’ (comparative of *diu*);
nudius tertius ‘the day before yesterday, three days ago’;
ad quos ‘for which, towards which’ (masculine plural);
saevam Iunonis ob iram ‘because of the terrible anger of Juno’ (cf. *saevae memorem Iunonis ob iram*, *Aeneid* I, 4);
conticuere omnes ‘all became silent’ (*Aeneid* II, 1);
infandum regina iubes renouare dolorem ‘unspeakable, O queen, [is] the grief you command [me] to recall’ (*Aeneid* II, 3).

The Falassin portions of the document may be transliterated as follows:

lest st {?} st
 lsselnt pptqelest lest st —ṛkmprihnsmb1
 lest st —lpumb mlknd —ṛkmprihnsmb1 aur
 sr srspril ṛk ṛg ṛg
 ns b b b b p p b mp mb f v ṛk ṛg
 ns —ṛkmprihnsmb1 petofonṛg.iṛg šr spr[e]snd. mb.—i k g
 ns fišmṛgrs. —in aur siti k[?] g[?] ṛk[?] ṛg
 h h 3
 {—e} —rm —rm virumqe kno t.rōy—i {q} q.=i p.r.=imīs —b. —ōrīs
 =itli—m. f=t=o p.rofugus lv.=inqe v.=enit. h 3
 s—iwm. yūnōnis. —ob

In addition to several individual characters and fragments scattered around the page, the doodles contain words in Qenya, English, and Latin. The Qenya words appear in the upper left corner: *lasselanta* ‘autumn’, *paptaqelesta* ‘autumn’, *alapumba* ‘drum’, and *malkanda*. The last is not attested elsewhere, but cf. *malka* ‘giving pain, hurtful’, *malkane* ‘torture’, *malko* ‘Lord, Sir’, and *malkasta* ‘lordship, province’ in QL.¹⁶ The English words in the upper part of the document are *incomprehensible* (incompletely vowelled) and *sarsaparilla*, followed by what appears to be *incomprehensible pett[i]foggging sure suppressed by fishmongers in our city*. Note the use of the underdot beneath **mb**, **nd**, **ṛg** to indicate **b**, **d**, **g**. The *tehta* below **rs** in *suppressed* seems to indicate that the **e-tehta** (with the top dot obscured) above **s** should be repositioned above the **r**. The last three lines of text represent *arma virumque cano trōjae quī primūs ab ōrīs ītaliām fātō profugus lavīnaque vēnit saevam jūnōnis*, which is a misquotation of the first four lines of Virgil’s *Aeneid*:

*Arma virumque cano, Troiae qui primus ab oris
 Italiam fato profugus Lavinaque venit
 litora—multum ille et terris iactatus et alto
 vi superum, saevae memorem Iunonis ob iram...*¹⁷

C. Day Lewis translates these lines thus:

I tell about war and the hero who first from Troy’s frontier,
 Displaced by destiny, came to the Lavinian shores,
 To Italy—a man much travailed on sea and land
 By the powers above, because of the brooding anger of Juno...¹⁸

¹⁶ *Parma Eldalamberon*, no. 12, pp. 30, 51, 58, 62, and 72.

¹⁷ *P. Vergili Maronis Opera*, edited by F. A. Hirtzel, Oxford: Clarendon Press, 1900.

¹⁸ C. Day Lewis, *The Aeneid of Virgil*, Garden City: Doubleday Anchor, 1953, p. 13.

PF12: Description of “Noriac”

[PF12a]

Noriac

ᄁ b	ᄂ d	ᄃ j	ᄄ g	ᄅ g ^h	ᄆ g ^h
ᄇ mb	ᄈ nd	ᄉ nj	ᄊ ng	ᄋ ng ^h	ᄌ ng ^h
ᄍ p	ᄎ t	ᄏ č	ᄐ k	ᄑ or	ᄒ q
ᄓ mp	ᄔ nt	ᄕ ᅀč	ᄖ nk	ᄗ or	ᄘ nq
ᄙ f	ᄚ þ	ᄛ š	ᄜ χ	ᄝ χ ^h	
ᄞ v	ᄟ ð	ᄠ ž	ᄡ ʒ	ᄢ ʒ ^h	
ᄣ m	ᄤ n	ᄥ ŋ	ᄦ ɲ	ᄧ ɲ ^h	
ᄨ or ᄩ l	ᄪ l'	ᄫ ɭ			
ᄬ voiceless "	ᄭ "	ᄮ "			
ᄮ r	ᄯ r', ʀ	ᄰ R(uvular)			
ᄱ voiceless "	ᄲ "	ᄳ "			
ᄴ s	ᄵ h	ᄶ h	ᄷ ʰ		
ᄸ z	ᄹ ʒ	ᄺ ʒ	ᄻ ʒ	ᄼ ʒ	ᄽ ʒ
	y	ɹ	ʒ	w	u

or have

ᄁ p **ᄍ** mp &c. or **ᄇ** m **ᄓ** p **ᄓ** mp **ᄙ** f **ᄙ** v **ᄙ** mp **ᄙ** mb
ᄇ b **ᄓ** mb p b f v mp mb

[PF12b]

i	ī	ī	as	bi	gi	
e	ē	ē	as	be	ge	
a	ā	ā	as	ba	ga	used in E[nglish] = æ
ə	ĕ	ĕ	as	bə	gə	also used = ʌ
o	ō	ō	as	bo	go	9
u	ū	ū	as	bu	gu	
	æ	ī	y	ī	ö	“

𐌵

ī 𐌵 𐌶 𐌷 𐌸 𐌹 [ō 𐌺] 𐌻 bī 𐌽 = bī 𐌿 = gī 𐌾 𐌿

ē, ā similarly 𐌶 &c.

ō 𐌺 𐌻 as 𐌽 bō 𐌿 gō

ū 𐌺, 𐌻 𐌽 = bū 𐌿 or 𐌿 = gū

ai 𐌺 or 𐌻 as 𐌾 𐌿 baī bait

similarly oi 𐌺 &c.

ei 𐌺 &c.

au 𐌺 or 𐌻 as 𐌾 𐌿 bow bout



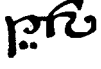




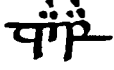
similarly 𐌺 ou &c.

ū 𐌺 or 𐌻 𐌽 dū


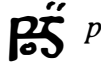

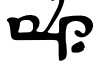
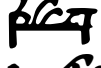




Vowels are written over h | 𐌶 = help

[PF12c]

Compendiums.

•• over a consonant signifies *l*  paip = 
 under a consonant signifies *y*  tūn = 
 ˆ = *u, w*  quick  out
 ∴ proper ˆ ˆ ˆ ˆ = *r*  = *prove* [prūv]  = *carp*

When no vowel follows this = *er* = *a*

 paper
 ° = *l*  play  help  = *bottle*
 ˆ = *s*  spook under usually •  lapses
 ˆˆ = *z*  abzolve  raised  .

Commentary on PF12

This document was written in black and red ink on three sheets of “Oxford paper.” The majority of the text is in black, with values in the table on PF12a in red. The square brackets in the entries for *w* on PF12a and *ī* on PF12b, and around *prūv* on PF12c are Tolkien’s, and *abzolve* on PF12c is clearly written thus in the manuscript.

The manuscript of PF12a contains some deletions that have not been indicated in the edited version. The characters for *m* and *n* were originally reversed, a deleted alternate character for *ŋ* had the same form as that for *ḿ*, and a deleted additional character for *h* had the same form as the second character for *y*. The rune *ŷ*, given in PF12a as an alternative to *r’*, is used in early Scandinavian inscriptions to represent a palatalized variety of *r* that was derived from Germanic **z* and distinct from etymological *r*. This rune, which also had an inverted variant form, is usually transliterated as *R*.¹⁹

The untransliterated word to the right of *ö* on PF12b is *tūm*, i.e. *team* or *teem*. The transliterations *baī*, *bait*, *dīū*, *paip*, *tūn* on PF12b and PF12c represent the English words *by/buy*, *bite/bight*, *due*, *pipe*, and *tune*, respectively.

¹⁹ See, for example, Ralph W. V. Elliott, *Runes: An Introduction*, 2nd ed., Manchester: Manchester U.P., 1989, pp. 16, 26–7, and 67–9.

PF13: Description of “Banyaric (English)”

[PF13a]

Banyaric (English)

Consonants voiceless:

ᵀ p ᵀ t ᵀ k kw or {ᵀ} ᵀ ᵀ

ᵀ f ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ

ᵀ ᵀ

ᵀ ᵀ

s ᵀ or ᵀ / ᵀ ᵀ / ᵀ or ᵀ usually ᵀ above vowel as ᵀ = ha. h

ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ ᵀ is used = English ny

for voiced equivalents remove ᵀ

ᵀ = b ᵀ = ž ᵀ = 3

Vowels ᵀ a used = æ ᵀ e ᵀ i ᵀ o ᵀ u ᵀ ə or ʌ

ᵀ ā ᵀ ē ᵀ ī ᵀ ō, ȫ ᵀ ū ᵀ ā

add {ᵀ = y ᵀ = ö ᵀ = æ

ᵀ ᵀ, y is usually expressed by ᵀ ᵀ = ya ᵀ = aᵀ

ᵀ ᵀ ᵀ, w is usually expressed by ᵀ {ᵀ} or ᵀ ᵀ = wa ᵀ = aᵀ

not usually with cons[onants]

The direction of the curve is not material except where ᵀ is used = l

ᵀ = wa ᵀ = aᵀ

PTO [= please turn over]

ᵀ ᵀ ᵀ

[PF13b]

note \mathfrak{J} or \mathfrak{D} = w. \mathfrak{y} = y. or \mathfrak{i} = \mathfrak{u}

Compendiums.

- (1) nasals expressed by upstroke: \mathfrak{p} = b $\{\mathfrak{m}\}$ \mathfrak{k} = mb.
 (2) l expressed formerly by \mathfrak{L} now by \mathfrak{L} [or \mathfrak{N}] \mathfrak{f} $\{\mathfrak{f}'\}$ = lb \mathfrak{p} $[\mathfrak{p}']$ = bl.
 (3) r expressed formerly by \mathfrak{r} now by \mathfrak{r} or \mathfrak{r} \mathfrak{p} \mathfrak{p}' = rb \mathfrak{p} \mathfrak{p}'' = br.
 (4) s expressed by \mathfrak{s} or \mathfrak{s} $\{\mathfrak{s}'\}$ \mathfrak{s} = sp \mathfrak{s} = ps

z expressed by same or if necessary to distinguish “

\mathfrak{s} = zb or \mathfrak{s}' = zb

\mathfrak{s} = bz or bs \mathfrak{s}'' = bz

Thus \mathfrak{sp} \mathfrak{sp}' = *absolve*

\mathfrak{sp} \mathfrak{sp}'' = *absolution*

In quick writing $\mathfrak{3}$ is used for $\mathfrak{3}$.

* note if \mathfrak{J} \mathfrak{y} \mathfrak{i} are used indiscriminately for w instead of original \mathfrak{w} or \mathfrak{w}
 then \mathfrak{L} must be used for l.

Commentary on PF13

This document was written in black and red ink on two sides of a sheet of “Oxford paper.” Red ink was used for values and the note “ \mathfrak{u} is used = English **ny**” in the chart of voiceless consonants; values in the main chart of vowels (but not in the “add” section); Banyaric characters in the section on semivowels; the note *not usually with cons* (actually inserted in the left margin); the square brackets and strike-throughs in Compendiums section (2); Banyaric characters after “now by” in Compendiums section (3); and the words * *note if*. Also in red ink is a sentence written in the left margin, “These are not usually used with vowels.” This sentence begins to the left of Compendiums section (3) and runs to the top of the page. The characters at the bottom of PF13a, or at least the first and third of these, probably represent **dw**.

PF14: Description of “English Sinyatic”

[PF14a]

English Sinyatic

p

p	Ṗ	t	Ṯ	tš	Ṭ	k	Ṭ	q	Ṭ
b	Ṗ	d	Ṯ	dž	Ṭ	g	Ṭ	gu	Ṭ
f	Ṭ	p	Ṯ	š	Ṭ	x	Ṭ	ḥ	Ṭ or [ω]
v	Ṭ	ð	ḥ	ž	Ṭ	z	Ṭ	[w	Ṭ]
		s	Ṭ	hj	Ṭ	h	Ṭ	Ṭ	= ha
		z	{Ṭ} Ṭ	j	Ṭ	-	Ṭ	w	Ṭ [ω] {Ṭ} Ṭ
m	Ṭ + Ṭ	n	Ṭ + Ṭ	nj	Ṭ	Ṭ	Ṭ	Ṭ	Ṭ

as vowels

r	Ṭ [Ṭ]	as vowel	Ṭ
l	Ṭ [Ṭ]	as vowel	Ṭ

* is used as a cons[onant] and always with ' = s, n


Ṭ = sw Ṭ = ou similarly Ṭ Ṭ = sy Ṭ = oi

+ properly voiceless forms & used after s, p.

N	nasal precedes	Ṭ	Ṭ	mp	Ṭ	nt	not before	Ṭ = y or Ṭ = w
S	s/z precedes	Ṭ	Ṭ	sp	Ṭ	zb	not before	Ṭ = y or Ṭ = w
S	s/z follows	Ṭ	Ṭ	ps	Ṭ	bz	not before	Ṭ = y or Ṭ = w
R	r precedes	Ṭ	Ṭ	rp	Ṭ	rt		
R	r follows	Ṭ	Ṭ	pr	Ṭ	tr		
L	l precedes	Ṭ	Ṭ	lp	Ṭ	lt		
L	l follows	Ṭ	Ṭ	pl	Ṭ	tl	but little	Ṭ

Y₁ 1 precedes  paip  oip

۱ follows **دۈز** dyüz

W u u precedes  aut

u foll[ows] Ꞇ also Ꞇ̃ Ꞇ̃̃

[PF14b]

add ə ɨ ɛ also used = ʌ but ɤ ɛ̃ can be used to distinguish.

$\bar{\lambda} \quad \dot{\gamma} \quad \dot{\epsilon} \quad \dot{\epsilon} \quad \text{ཕྱོད་ བྱོད་ བྱཱྱ་ བྱྱྱ} = \text{curt}$

but पंग is the best.

Diphthongs use the “ ” signs where possible, otherwise Ꞓ ꞓ (ꞔ)

Thus *tie* = **ṭē** *time* **ṭēm** = **taim**

row = နှစ် rout = ဘက်

Vowels

ĩ ͡ĩ or ͡ĩ as ͡ĩ = ti ͡ĩ = ki

ī ṛ also ṝ and thus ṝ = miyt = meet

ᄎᄎᄎ = *mit* = *mete*

𑀧𑀺𑀢𑀺 = mīt = *meat*

e $\overset{''}{\underset{''}{7}}$ or $\overset{''}{\underset{''}{=}}$ as $\overset{''}{\underset{''}{p}} = \text{te}$ $\overset{''}{\underset{''}{\sigma}} = \text{le}$

also $\dot{\eta}$ or $\dot{\underline{\quad}}$

\bar{e} ḡ or ḥ or ḫ or ḫ̣ note that rl is ḫ̣ $er = \bar{e}$ is ḫ̣

Thus $\tau_6 = are, ere$

$\mathfrak{r} = air, eir$

a used = æ  as {}  = *tan*  = *lack*

ā ٲ or ٲ" as ٲ = *pass* ٲ = *part*

o 𐌚 𐌚 as 𐌛𐌚 = *pot* 𐌚𐌚 = *lot*

ō 𐌚 𐌚 𐌚 or 𐌚" as 𐌚𐌚𐌚 = *caught* 𐌚𐌚" = *court* 𐌚𐌚𐌚 = *bought*

u 𐌚 𐌚 as 𐌛𐌚 = *put* 𐌚𐌚 = *look*

ū 𐌚 𐌚 or 𐌚 or 𐌚 (or 𐌚) or 𐌚° (𐌚") 𐌚 = *oo* 𐌚 = *ew* 𐌚 = *u*
𐌚𐌚 = *cool* 𐌚𐌚 = *fool* 𐌚𐌚 = *brute* 𐌚𐌚 = *flew* 𐌚𐌚 = *tour*

Commentary on PF14

This document was written in black and red ink on two sides of a sheet of "Oxford paper." The plus signs and asterisks on PF14a, the note associated with the plus signs, and (in the manuscript) a box around the note associated with the asterisks are all in red ink, as are the second character for **nj** and the strike-throughs on a deleted line below the asterisked note, "Vowels 𐌚". Also deleted below this line is another line with the values **i** and **ī** and the same characters associated with them as shown on PF14b. All square brackets in the text, except those indicating expanded abbreviations, are Tolkien's. The transliterations **paip**, **dyūz**, and **aut** represent the English words *pipe*, *dues*, and *out*, respectively. The characters in the last line of PF14a represent **tw**, and that in the upper right corner represents **ut**.

PF15: Samples of “Banyaric,” “Sinyatic,” and “Noriac”

28

Banyaric

၂၁ ဇွဲ က ဌာ၌တၢ် ငံၣ်ဃုၣ် နံ ဟံ ၊ မၤဆၢၣ်
 မၤဆၢၣ်ဃုၣ် မၤဆၢၣ် ၊ ဇွဲ ၊ ၂၁ ကၢၣ်
 ဇွဲက ငံၣ်ဃုၣ် ၂၁ ငံၣ်ဃုၣ် ၊ ငံၣ်ဃုၣ် ကၢၣ် မၤဆၢၣ်
 ဇွဲက ဟံ ဇွဲ ငံၣ်ဃုၣ် ငံၣ်ဃုၣ် ၊ မၤဆၢၣ်
 ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ၊
 ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ၊
 ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ဌာ၌တၢ် ၊
 ကၢၣ် မၤဆၢၣ် ၂၁ ငံၣ်ဃုၣ် ၂၁ ငံၣ်ဃုၣ်

Sinyatic

[illegible]

Noriac

[illegible]

Commentary on PF15

This document was written in black ink on a sheet of “Oxford paper.” The characters in the upper right corner, possibly Noriac short carriers with *o-tehtar*, are smudged in the manuscript.

The texts may be transliterated as follows:

<i>Banyaric</i>	<p>ðə [sic] woz ən owld wumn tšostš [sic] əp in ə bāskt svntiyn daymz [sic] əz hay əz ðə muwn hær šiy woz gowiŋ ay kud not bæt āskt fr in hær <i>hand</i> šiy karid ə {rb} blum [sic] owld wumn owld wumn owld wumn krayd ay ow hwiðr ow hwiðr ow hwiðr sow hay²⁰ tu swiyp ðə ko{v}bwebz of ðə skay nd ayl bi wið yu yu [sic] bay nd <i>nd</i> [sic] bay</p>
<i>Sinyatic</i>	<p>ðə [sic] woz ən owld wumn tost əp in ə bāskit sevntiyn tayms əz hay əz ðə {m} mūn {wr} hær šī wəz gowiŋ ay kud not bæt āskit for in hær hand šī karid ə brum owld owld [sic] wumn owld wumn owld [wumn omitted] krayd ay ow hō [inscription ends in mid-word]</p>
<i>Noriac</i>	<p>ðə [sic] woz əm [sic] owld wumn tost əp in ə bāskit sevntiyn taymz əz hay əz ðə mūn hær ši wəz gowiŋ ay kud mot [sic] bæt āskit for im [sic] hær <i>hand</i> šī karid ə brun [sic]</p>

Disregarding scribal errors and duplications, these texts represent the following nursery rhyme, or (in the Sinyatic and Noriac texts) the beginning of it:

There was an old woman tossed up in a basket,
Seventeen times as high as the moon;
Where she was going I could not but ask it,
For in her hand she carried a broom.
Old woman, old woman, old woman, cried I!
Oh whither, oh whither, oh whither so high?
To sweep the cobwebs off the sky,
And I'll be with you by and by.



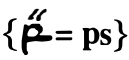


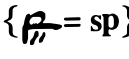

































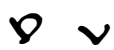







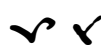
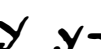
















This is a variant of a rhyme published in the 1760s in *Mother Goose's Melody: or Sonnets for the Cradle*, probably edited by Oliver Goldsmith and published by John Newbery:

There was an old woman toss'd in a blanket,
Seventeen times as high as the moon;
But where she was going no mortal could tell,
For under her arm she carried a broom.
Old woman, old woman, old woman, said I!
Whither, ah whither, ah whither so high?
To sweep the cobwebs from the sky,
And I'll be with you by and by.²¹

²⁰ Note the deliberately varied spellings of *woman* and *whither* in this and the preceding line of the Banyaric text.

²¹ *The Annotated Mother Goose*, edited by William S. and Ceil Baring-Gould, New York: Meridian, 1967, pp. 49–50. The editors note, “Later versions would have you believe that the old woman was tossed in a ‘basket’.”

PF16: Untitled Table of a Banyaric-Type Alphabet

nasals						 = mp	
						 = lp	{  = ps} 
						 = pl	{  = sp} 
							
						{  } = pr	pr 
						{  } = pr	rp 
						{  }	
a	e	i	o	u	ə, ʌ		
{  }							
							
á	é	í	ó	ú	ā		
 &c. ya							
 ai							
		wa &c.					
		au		  often = ū, ī			
						  	 
					 = w		 
p	t	ch	k	q	 {  }   = y		  
 f	 p	 sh	 x	 wh	for ∴ use   		

p b gw ག ན can = w
 v ð zh ཅ 3 {ག}
 s 6 2 ཏ l {ཏ ཏ} 2
 z 6 2̇ ཐ r l {ཐ མ ག ག}
 ད ཌ
 m {ཡ} ར n ལ ས དྷ {ཐ མ}
 བ ཎ ཏ {2 2 2 2 2 2}

Commentary on PF16

This document was written in black ink on the verso of document PF15. The characters for **ḏ** and **zh** (**ž**) are missing in the manuscript, and characters and values for **d**, **j** (**dž**), and **g** are likewise absent. All of these characters can be easily reconstructed, based on the systematic arrangement of the letters: **d** ꝛ, **j** ꝛꝛ, **g** ꝛꝛꝛ, **ḏ** ꝛꝛꝛꝛ, **zh** ꝛꝛꝛꝛꝛ.

In the section on the nasals (**m**, **n**, **ɲ**) in the bottom left corner, the characters on the bottom line would indicate spirant varieties, if the use of the triple-dot *tehta* is the same as in the table of stops and fricatives above. If the use of this *tehta* with the nasals reflects its use with the characters for **s** and **z**, however, then the nasals in the top line are voiceless and those in the bottom line voiced.

Oilima Markirya

There are twelve versions of the Qenya poem by J. R. R. Tolkien to which he would eventually give the title *Oilima Markirya* or “The Last Ark.” Three of these versions were published with the essay “A Secret Vice,” one incorporated by Tolkien along with its English translation into the essay itself and two variant versions appended to it when the essay was published.¹ Tolkien placed the first of these variant versions with the essay and in a note on the Elvish text he called this the “first version” of the poem (MC 220). We will refer to it as *OM1*, while the essay version will be designated *OM2*. The essay was apparently given as a lecture in 1931 and these versions of *Oilima Markirya* must date from this time or earlier. The other version of the poem appended to the essay is much later, probably dating from near the end of Tolkien’s lifetime, and will be designated *OM3*.

Two versions of *Oilima Markirya* are drafts differing only slightly from *OM2* and *OM3* respectively, the variations in the draft of the latter being listed in the appendix to the essay along with version *OM3*. The former variant, which we designate *OM2a*, is deposited at the Bodleian Library in Oxford along with the manuscripts of the essay.² We give the variations between *OM2a* and *OM2* below, at the end of this article. The remaining seven versions of the poem are all closely associated with *OM1*. Six of them have the same phrase *kildo kirya ninqe* ‘he saw a white ship’ in the first or second line, and they form a sequence of drafts, each an expansion and revision of the previous one. We designate these seven draft versions *OM1a* through *OM1g*, and present them in full here together with annotations of the changes Tolkien made in the course of composing each one. The first of these drafts, the earliest form of the poem, was a single couplet of six-foot lines, comparable in length to the first stanza of *OM1* with its four three-foot lines. In *OM1b* the poem was expanded to three stanzas in this pattern of trimetric quatrains, and rhyme was introduced between either the first or second line and the last line of each stanza. In subsequent versions more stanzas were added, with longer stanzas and tetrameter instead of trimeter towards the end of the poem.

Associated with *OM1d* is the first English translation of the poem. Following this Tolkien composed three revised versions of the translation before going back to work on the Qenya poem. We designate these four translations *LA1a*, *LA2a*, *LA2b*, and *LA2c*. We give a different number to the last three of these, even though they clearly date from before *OM1e*, which was written later on the same sheet as *LA2c*, because the more or less gradual changes in the English version have brought it to a form very close to the translation of *OM2* incorporated into the essay. The first change leading up to this was the recasting of the indefinite statement beginning *LA1a*, “He saw a white ship,” as an interrogative in *LA2a*, “Who shall see a white ship,” with the beginnings of the third and fifth stanzas treated similarly. A striking change in *LA2c* was the shift of the mention of the “last shore” from the end of the poem to its beginning, and the introduction of the image of “pale phantoms” in the “cold bosom” of the ship, in a new first stanza that does not translate anything explicit in the corresponding Qenya versions.

¹ *The Monsters and the Critics and Other Essays* (MC), edited by Christopher Tolkien, 1984, pp. 213–15, 220–22. The English version “is not part of the manuscript text, but a typescript inserted into the essay” so as to follow the Qenya version (p. 220, footnote 8).

² Bodleian Manuscript Tolkien 24, folio 52.

Even more remarkable is the manner in which OM1e was presented alongside LA2c. The Qenya wording is very close to that of OM1d, but the spelling is quite different. Where OM1d has long vowels marked either by acute accent marks or macrons, OM1e represents the same long sounds by doubling the vowel letter, and where OM1d has *y* OM1e has *j*. In these respects the sounds of Qenya are being spelled using the conventions of Finnish. In line with this representation the distinct Qenya sounds *v* and *w* were both spelled *v* in OM1e, and *q* was replaced by *kv*, apparently reflecting the lack of a *w* sound in Finnish. And most remarkably, in some but not all of the words in OM1e the Qenya sounds *a*, *o*, and *u* were replaced by *ä*, *ö*, and *y*. These are additional vowel sounds of Finnish that Qenya does not possess, *ä*, *ö*, and *y* being fronted variants of *a*, *o*, and *u* respectively.³ The result of all of these replacements is that OM1e looks very much like written Finnish (if one does not attempt to make sense of the words themselves) and if read out loud according to the spelling conventions of Finnish it would sound like Qenya with a “Finnish accent.”

What Tolkien intended by the Finnicized version of Qenya in OM1e is unclear, but apparently it relates somehow to the description added to the title of the accompanying English version, “The last Ark (from the Finnish).” Given the divergence in literal meaning between the English and Qenya, we might take this to indicate that the English is supposed to be the rendering of a Finnish version, perhaps traditionally associated with the Qenya version, though only indirectly related to it.⁴ In that case the Qenya text itself might be conceived of as having been preserved in a Finnish source, where it has undergone a certain amount of influence from its context.

It should be stressed that this is just speculation about the explanation, where Tolkien has in fact left only enigmatic clues to his thinking. Some further light may be cast by considering the distinct forms that the Qenya poem takes in the last two versions presented here. In OM1f Tolkien returned to the use of the consonants *y* and *w*, abandoned the variant vowels *ä*, *ö* and *y*, and began again to mark long vowels with an acute accent; though the last of these he decided upon only after reaching the sixth line of the poem. There are just a few rewordings in this version, such as changing *alainen* ‘upon wings’ to the more literal *talainen* ‘upon sails’ in line 4.

Version OM1g takes up the revisions in OM1f, but in addition the trimetric lines throughout most of the poem were all expanded into tetrameter. This was accomplished by numerous small changes in each line, adding a word or a compound element, or using a longer inflected form, so that the overall sense of the poem was not altered very much. The result is verse that is quite similar in rhythm to the Finnish *Kalevala*, and this impression is augmented by the use of double letters for long vowels, and *kv* for *q*, as in OM1e; though *w* and *y* were retained, and the variant

³ More precisely *ä*, *ö*, and *y* are pronounced with the same degree of lip-rounding and closure between the tongue and palate as *a*, *o*, and *u* respectively, but with the closure at a point nearer to the front of the mouth. The sound *ä* is like the *a* in English *cat*; *ö* is like the *ö* in the German name *Gödel*; and *y* like the *ü* in *über*. In Finnish the two sets of sounds *a*, *o*, *u* and *ä*, *ö*, *y* participate in a morpho-phonemic relationship called *vowel harmony*, whereby the vowels of one set do not occur with vowels of the other set within the same word-stem, and also certain suffixes have two forms in order to combine harmoniously with stems having vowels of either set. Thus *talo* ‘house’ has inessive *talossa* ‘in the house’, while *kynä* ‘pen’ has inessive *kynässä* ‘in the pen’. The Qenya in OM1e has vowel harmony of the former type, but the evidence for the latter is ambiguous: the allative ending in *säpsäntä* ‘into the grave’ harmonizes with the stem, but that in *tölläntä* ‘upon the hills’ does not.

⁴ The phrase in LA1a, “The clouds of hell came out of the East,” became in version LA2a, “The hell-clouds hurrying from Tuonela,” then in LA2b, “the clouds hurrying from the River of Death.” *Tuonela* is a place-name from the *Kalevala*, meaning literally the land of Tuoni, who is a personification of Death. Tuonela is a dark region on the far side of a black river, where the hero Lemminkäinen was killed while attempting to cross it (Runo XIV; cf. *Kalevala*, *The Land of the Heroes*, translated by W. F. Kirby, London: Dent, 1907, vol. 1, pp. 146–8).

vowels *ä*, *ö*, and *y* were not introduced. So perhaps this is another Qenya version intended to go somehow with LA2c, supposedly “from the Finnish.”

Version OM2a and version OM2 based closely on it, the latter incorporated into “A Secret Vice” as the first of three examples of Qenya verse, differ in another way from OM1f. Tolkien appears to have composed these by re-translating the English version LA2c back into Elvish. In the course of three reworkings the English (ultimately based on OM1d) had diverged from the Elvish in both rhythm and style, and Tolkien may have felt that this would obscure the differences in the phonetic patterning of the words, which was a primary point to be illustrated by reciting parallel verses in Qenya and English. It is in the manuscript of OM2a that the title *Oilima Markirya* first appeared, which Tolkien added later in pencil, and above this he also wrote the word “Prose”. This term is perhaps meant only to describe the style of the poem, for while parts of it are rhythmical, nevertheless it differs from OM1 in having no rhyme-scheme or regular metre, using the looser rhythms of prose instead.⁵

Version OM1, which Tolkien placed with the essay, was based on OM1f with mostly minor changes in some of the grammatical suffixes and particles used. For example *falastanére* was revised to *falastanéro* in line 4, a slight change in meaning from ‘she was surging’ to ‘he was surging’, apparently reflecting a change in how *vean* ‘the sea’ is personified, rather than a change in the grammar. The Qenya version OM1f has a glossarial commentary, written in the margins of the manuscript to the left and right of the poem. Some of the glosses seem to reflect refinements or elaborations of the meanings of words. For example, the phrase *vean falastanére* was translated as ‘the sea was surging’ in LA1a, while in the commentary the verb stem is given as *falasta-* ‘make sound as surf’. An association of this verb with surf was already suggested by its apparent relation to the Qenya Lexicon entries *falmar* ‘wave as it breaks’ and *falas(s)* ‘shore, beach’.⁶ That it refers in particular to the sound of surf as it surges against the shore seems to originate here. Some of these refined meanings were taken up into the translation accompanying OM1. Thus the phrase *vean falastanéro* was rendered as ‘the sea was loud with surf’ (MC 221).

In the essay “A Secret Vice” Tolkien described Qenya as “the one language which has been expressly designed to give play to my most normal phonetic taste ... and which has had a long enough history of development to allow of this final fruition: verse” (MC 212). Regarding such verse he said, “Of course, if you construct your art-language on chosen principles, and in so far as you fix it, and courageously abide by your own rules, resisting the temptation of the supreme despot to alter them for the assistance of this or that technical object on any given occasion, so far you may write poetry of a sort.” Invented words “have not had a real experience of the world” and therefore lack the richness of connotation that arises from this. “But none the less, as soon as you have fixed even a vague general sense for your words, many of the less subtle but most moving and permanently important of the strokes of poetry are open to you” (MC 219).

While not attempting to show here that Tolkien achieved such moving and important strokes in composing this poem, we do point out aspects of the history of development of Qenya as an art-language that presumably led to its composition, insofar as can be determined by comparison with contemporary or previous writings about the language. These annotations are presented in a line-by-line editorial commentary, together with an indication of any internal changes made during the composition of each version of the poem.

⁵ Cf. the modern literary notions of *prose poetry* and *vers libre* or ‘free verse’, styles that do not follow the more or less strict conventions that distinguish verse and prose, but lie somewhere in between them.

⁶ The full text of the “Qenya Lexicon” (QL), edited by Christopher Gilson, Carl F. Hostetter, Patrick Wynne and Arden R. Smith, was published in *Parma Eldalamberon* (PE), no. 12.

Version OM1a.

**kildo kirya ninqe lutilya lúne veasse
ar tanda kiryaiko lunte kiryingen tinweningen.**

Notes on OM1a.

Line 1: Original **killer** was changed to **kílier** and then to **kildo** as the composition was begun; subsequently **veasse** >> **laiqa veasse**, and then **laiqa** >> **lúne**. The verb stem *kili-* ‘see’ is given below in the “Glossarial Commentary” (GC) accompanying version OM1f, and *kildo* is rendered as ‘he saw’ in LA1a. The tentative **killer** and **kílier** are probably past-tense forms, for which refer to QL *pele-* ‘surround, fence in’ with past tense *pelle-*, and *sili-* ‘gleam, glint’ with pa.t. *síle*. In the “Early Qenya Grammar” we can compare *tíqie*, one of the pa.t. forms of the verb stem *tiq-* ‘melt’, and also note the impersonal ending *-r*, as in *tulir* ‘one goes, somebody goes’.⁷ The second revision to **kildo** probably involves a change in wording from past tense to aorist, for which compare *-do*, given in “The Qenya Verb Forms” as one of the masculine singular aorist indicative endings.⁸ QL has the color words *ninqe* ‘white’, *laiqa* ‘green’, *lúne* ‘(deep) blue’, and the verb *lutta-*, *lutu-* ‘flow, float’; while EQG has *kirya* ‘ship’ (p. 46). GC also has *lúne* ‘blue’, and the “Qenya Word-lists” contemporary with the poem also include *kirya*, *laiqa*, and *lut-* ‘float, sail’, as well as *vea* ‘sea’.⁹

In QV the active present participle of *tul-* ‘to bring, come’ was first given as *tulílya* or *tulíla*, then changed to *tulinwa* probably before the passive paradigm was completed, with present participle *tulíla* or *-ílya(nt)*, and the chart of endings gives active present participles *-inwa* (*-imba*) vs. passive *-íla*, *-ílya* (pp. 28–33). In the subsequent “Qenya Conjugations” the voices associated with these endings are reversed and the tense is changed, with active past participle *tulílya* (*tulíla*) and passive past participle *tulinwa* (*tulína*).¹⁰ The form *veasse* is rendered as ‘in the ... sea’ in LA1a, and contains the inessive ending *-sse* ‘at, in, by’ (EQG 46). The meaning of the first line is essentially ‘he saw a white ship floating on the blue sea’, though perhaps the tenses may be expressed more literally (in less idiomatic English) by ‘he sees a white ship having floated on the blue sea’.

Line 2: Original **kiryinge** was altered >> **kiryingen**, and possibly also **turinge** >> **turingen**. QL has *ar(a)* ‘but’, *lunte* ‘ship’, *tinwe* ‘star’, and demonstrative root TA-. Probably based on the last of these (together with another QL demonstrative root SA-) EQG has the set of stems *sa-*, *ta-* meaning ‘that (there)’, distinguished from *qi-* (*si-*, *ni-*) ‘this’ and *tye-* (*ke-*) ‘that by you’. And derived from these stems are the demonstrative “adjectives dealing purely with place,” *qinda*, *tyenda*, and *sanda*, which “precede the noun and require no article” (pp. 54–5). If **tanda** is essentially synonymous with *sanda*, then it means ‘that (there)’ and modifies the following word, **kiryaiko**, which is an inflected form of *kirya* ‘ship’. In the “Qenya Declensions” contemporary with the poem the comitative case has forms such as *kiryaiko*, *ondoiko* and *pilindiko*.¹¹ Thus **tanda kiryaiko** means something like ‘with that ship’.

In the “English-Qenya Dictionary,” under the entry for ‘ship’, the “general term” is *kirya*, while for the associated meaning ‘boat’ the word *lunte* is given.¹² Another possibility for the meaning of **lunte** here is suggested by the later change of *lunte* to *lúte* in version OM1c. According to a note in QV “-n-strengthening” and “vowel-length strengthening” are two of the ways of marking the past-tense verb stem

⁷ “Early Qenya Grammar” (EQG), edited by Carl F. Hostetter and Bill Welden, PE 14, pp. 56, 58.

⁸ “The Qenya Verb Forms” (QV) was published among the “Early Qenya Fragments,” edited by Patrick Wynne and Christopher Gilson, in PE 14; see p. 34.

⁹ For these entries in the “Qenya Word-lists” (QW) see below in this issue, pp. 134, 138–9, 147.

¹⁰ Three versions of the “Qenya Conjugations” (QC) are published in this issue. See below, p. 128.

¹¹ See the third version of the “Qenya Declensions” (QD), also published in this issue, below, p. 113. These inflected nouns are alterations in form and function from partitives *kiryaika*, *ondoika*, *pilindika*. Since the form *kiryaiko* used here must post-date the formal change in QD, it probably also reflects the functional change.

¹² “English-Qenya Dictionary” (EQD), edited by Arden R. Smith and Christopher Gilson, PE 15, p. 77.

in addition to the characteristic endings (p. 31). So **lunte** may be a past tense form of *lut-* ‘float, sail’. Cf. QL *qonte*, past tense of *qoto-* ‘count up, reckon, think’; *mante-*, pa.t. of *mat-* ‘eat’; and *ulunte*, pa.t. of *ulto-* ‘pour’. EQG also has *mante*, apparently as a variant of *mansie*, the singular past tense form of *mat-* (p. 57, note 102.)

In QV the active present infinitive forms are *tulint*, *-inqe*, the longer form *tulinqe* also being used with aorist sense. We do not have early examples showing how the Qenya infinitive is used, but Tolkien did say it is “rarest as an inflexion but often various verbal nouns supply the place variously in each verb” (p. 28). In QC Tolkien notes that the present infinitive *tulint* is “probably [an] old allative & still used *objectively*” (p. 128). As an infinitive **kiryinqe** might mean ‘to sail’ or ‘for sailing’ as the object or purpose of the boat, or of the ship having floated. On the other hand, the word could conceivably be a derived noun related to *kirya*, with a meaning such as ‘sail’ or ‘rudder’, or perhaps ‘little ship, boat’ (cf. the diminutive endings *-(w)inte*, *-linte*, EQG 49).

The following word **tinweninge** is presumably either an adjective ‘star-white’ or a noun ‘white-star’. In EQG the ending *-n* is a genitive case suffix, as in the noun *sinqe*, gen. *sinqen*, or adjective *ninqe*, gen. *ninqen* (p. 44–5). In QD, however, *-n* appears in the nominative case of vowel-stem nouns, as *kiryan*, *mallen*, *ondon*, and in the dative case of consonant-stems, as *pilin*, dat. *pilinden* (beside *pilindar*), or *kas*, dat. *karen* (below, pp. 112–13). So the combination **kiryinqe tinweninge(n)** could mean ‘to sail a white star, for the sailing of a white star’ or ‘with a star-white sail’; while the altered version **kiryinqen tinweningen** might perhaps mean ‘of a white star sailing’ or ‘of a star-white sail’. But it seems more likely that the phrase is the subject of **lunte**, i.e. ‘with that ship there floated a white star sailing’ or ‘with that ship there floated a star-white sail (or boat)’.

Version OM1b.

**kildo kirya ninqe
lutsilya lúne veasse
ar tanda kiryaiko lunte
kirilde tinwelinqe**

**vean falastanére [5
falmain lótanéren
kulukalmalinen
kiryan kalliére.**

**surussin surdon lausto
falma funduváre [10
ondoisen andalissen
kiryan lantumáre.**

Notes on OM1b.

Line 2: The word **lutsilya** is the same as the corresponding *lutilya* in OM1a, but in a form that reflects the internal historical phonetic change of Qenya *ti* > *tsi*, for which cf. “The Sounds of Qenya” and “Early Qenya Phonology” (PE 12, pp. 8–9; PE 14, p. 70).

Line 3: **lunte** [?] >> **lunse** [?] >> **si linqe** [?] >> **lunte**. For the tentative **si linqe** compare QL *linqe* ‘water’ and perhaps the EQG demonstrative stem *si-* ‘here’.

Line 4: The unfinished line **kiryelle**[?] **tinweni** was replaced by **kirilde tinweningen** in the act of composition; and later **tinweningen** altered to **tinwelinqe**. QV has passive present-tense feminine singular *tulille* and corresponding past tense *túlielle*, so perhaps the intended meaning of *kiryelle* was ‘she

is sailed' or 'she was sailed'. In the same paradigm the passive infinitive is *tulil(de)*, while in the table of endings *-ilde* is listed as a variant of both the passive present infinitive and gerund (pp. 30, 33). In QC *tulilde(n)* is the present indicative feminine plural form (pp. 125, 127). So **kirilde** could mean either 'to be sailed, being sailed' or 'they sail', if it is a verbal form derived from *kirya*. It might also be a derived noun. If the infinitive ending of *kiryinge* had an underlying allative sense (see the note to OM1a, line 2), then perhaps **tinwelinge** is a poetical allative form of the plural *tinweli* 'stars', comparable to EQG plurals *kalmali*, *ondoli* (pp. 43–4).

Line 5: **i vean** >> **vean**; **vavaks** >> **falassiéro** >> **falastanéro** >> **falastanére**. EQG gives the definite article *i-*, as in *i-lambe* 'the tongue', *i-noldoli* 'the gnomes' (p. 42). The definiteness of **i vean** 'the sea' as this line was originally written is apparently in reference to the previous mention in line 2, in the locative phrase *lúne veasse*, literally 'in blue sea'. Tolkien may have abandoned the use of the article here in part because he felt it was not necessary to emphasize the identity of the 'sea' in these two mentions, and perhaps in part because the rhythm of the line is better without it. The final *-n* of **vean** is the nominative case inflexion, for which cf. *kalman*, beside accusative *kalma* (QD 111).

The uncompleted form **vavaks** is probably connected with QL *vaska* 'making a splash or rush', derived from the root VASA, along with other words such as *vasse* 'wing' and *vasin*, *vastan* 'rush, of both noise and speed'. The verb forms **falassiéro**, **falastanéro** and **falastanére** are inflexions of the stems *falassi-* and *falasta-*, derived from the QL noun *falas(s)* 'shore, beach', related to *falmo* 'foam' and *falmar* 'wave as it breaks'. These verbs may mean literally that the sea is 'on the shore', since the noun *falas(s)* itself refers to the place where surf and foam are produced, because there the waves break against the land. By extension *falasta-* may refer to the similar motions and effects of the sea-waves in other locations or circumstances, so that it is translated by the English verb 'to surge' in LA1a, and later more specifically by 'make sound as surf' in GC. The stem forms *falassie-* and *falastane-* must be in the past tense, and the endings *-ro* and *-re* are masculine and feminine, respectively, for which cf. QC past singular 3rd person masc. *túliéro* and fem. *túliére* (pp. 126–7).

Line 6: **i falmain** >> **falmain**; **lótanéro** >> **lótanéren**. The Qenya Word-lists include *falma* 'wave', clearly related to QL *falmar* 'wave as it breaks'. Following the end of this version of the poem is a note: "*falmar* = wave," and this is also listed in the Glossarial Commentary. The inflexion of **falmain** could be a poetic form of either the instrumental singular or the nominative plural. The parallel forms in QD are inst. sg. *kiryaenen*, with short form *kiryaen*, and nom. pl. *kiryalin*, with variant *kiryaen*, both forms *kiryaen* said to be archaic or poetic (pp. 113, 115). In EQG the case endings differ from those in QD, but the plural stem formations are similar, with vocalic *a*-stem nouns exemplified by *kalma* 'light', pl. *kalmali*, and adjectives by *anda* 'long', pl. *ande*, where the final *-e* is from *-ai*. Tolkien notes that "such plurals as *-e* (from *-ai*) in adjectival declension were once the plural of adjectives and nouns alike: a few traces of similar plurals for nouns occur in the oldest texts" (p. 77). As in the previous line the original definiteness of **i falmain** 'in the wave' or 'the waves' may be in reference to a previous mention, here only implicitly in the preceding verb *falastanéro*, since when the sea surges, or when it generates surf, it does so in the form of waves.

QL has *lōto-* 'bloom' with past tense *lonte*, and also *lokta-* 'sprout, bud, put forth leaves or flowers' with pa.t. *loktane*, from the related roots LO'O and LOKO, respectively. The stem *lótane-* used here in **lótanéro** and **lótanéren** looks like a blending of the root-form of one of these verbs with the past-tense suffix of the other. The endings *-ro* and *-ren* are masc. singular and fem. plural, for the second of which cf. QC *túliéren* (pp. 124, 126). As a singular the verb **lótanéro** must have been in apposition to the verb *falastanéro*, both with subject *vean*, and with *falmain* interpreted as an instrumental. As revised to a plural verb **lótanéren** would take *falmain*, reinterpreted as nominative plural, as its subject.

Lines 7 and 8: **i kiryan** >> **kiryan**. These lines were originally written in the opposite order: **i kiryan** **kalliére** / **kulukalmalínen**. Subsequently an indication was added to move the latter line above the former. GC lists *kala-* 'shine' with pa.t. *kallie*. In QL the pa.t. for this verb is given as *kāle*. For a similar variation in the past-tense form of a verb, cf. *killer* >> *kílier* in the preliminary evolution of OM1a, line 1. The word **kulukalmalínen** is retained in all subsequent variations of OM1, including the one placed with

the essay. In LA1a it is translated ‘with (or in) golden lights’. QL, EQG, and EQD all list Q *kulu* ‘gold’. It is here loosely compounded with *kalma* ‘light’ with an attributive sense, *kulu-kalma* ‘golden light’, though without any inflexion indicating the syntactic relation between the two nouns, much as *ohta* ‘war’ and *karo* ‘deed’ are compounded in *ohta-karo* ‘warlike deed’ (EQG 45). This is treated poetically as a close compound and inflected as a single word, in the plural *kulukalmali* ‘golden lights’. In EQG the adverbial suffix *-inen* is described as partitive, with meaning ‘of, out of’, e.g. in *i tolma kuluinen* ‘the helm of gold’, and this form *kuluinen* “is often used in place of an adjective, as *i-kuluina parma* ‘the golden book’, not necessarily all gold but gilt or bound in gold” (p. 46). In QD the ending *-inen* has been given the instrumental case function, with the partitive expressed instead by *-ika* >> *-ihta* >> *-hta*. Here the plural *kulukalmalinen* completes the idea of the verb *kalliére* ‘(she) shines’ by suggesting that the ship has many golden lights affixed to or hanging from it, as the instruments of the shining.

Line 9: **surui** >> **surussin**. The Gnomish Lexicon lists *Sulus*, pl. *Sulussin*, as the term for “one of Manwe’s two clans of air spirits,” and gives the Qenya cognate as *Sūru*, pl. *Sūruli*.¹³ The form **surui**, perhaps uncompleted, may be a plural variant of the latter, while **surussin** appears to be the nominative plural of a consonant stem noun *surus*, pl. *surussi*, blending the formations underlying the Gnomish and Qenya nouns in GL. The meaning ‘air spirits’ is used metaphorically here for the winds that these spirits govern; and GC lists *sūru* ‘wind, gale’. Probably cognate with this noun, QW lists the verb *sur-* ‘blow’ (p. 134). The form **surdon** is in the aorist tense, with the masculine plural ending *-don*, comparable to the singular ending *-do* in *kildo* ‘he saw’, line 1. GC has *tindon*, 3 pl. masc. aorist indicative of *tini-* ‘gleam’. It also lists the verb *lausta-* ‘roar’, so **lausto** may be the genitive of a related noun **lausta* ‘roar, noise’, used adjectivally to modify **surussin**, or the adverbial form of a related adjective **lausta* ‘roaring, noisy’ modifying **surdon** in the sense ‘noisily’ (cf. EQG 43, 47, 73, 80).

Line 10: **falmain** >> **falma**; **fundanyuváron** >> **funduváren** >> **funduváre**. The *y* in **fundanyuváron** may have been deleted, the *o* altered to *e*, and another *o* written above the second *u*, before the form was struck through and replaced, perhaps indicating an interim form *fundanováren*. The stem *fund-* does not occur elsewhere in the materials contemporary with or earlier than OM1b and OM1c; so the meaning of **funduváre** must be ascertained from the context here, where it describes the action of a wave up the rocks mentioned in the next line. If there is an element of onomatopoeia here, then perhaps the verb refers to the *pounding* of the wave or the *thunderous* sound it makes. For the tense of these forms we can compare QC future singular 3rd person variants, masc. *tuluváro*, and fem. *tuluváre*. Although the corresponding plural forms are left implicit in the paradigm where these forms occur, it is clear from the parallel with aorist plural 3rd person variants masc. *tuliron* and fem. *tuliren*, and past pl. 3 masc. *túliéron* and fem. *túliéren*, that **fundanyuváron** and **funduváren** are future 3 pl. masculine and feminine forms, respectively. The change to singular verb **funduváre** corresponds with the change to singular noun **falma**, corroborating that this is the subject, although it lacks the nominative ending *-n*. Perhaps **falma** is also to be understood as the object of the verb **surdon** in the previous line, with the pronominal ending of the verb **funduváre** understood as relative in meaning, sc. ‘the wind-spirits blow a wave (which) will thunder on the rocks’. (For an alternate explanation see the note on OM1d, line 7.)

Line 11: QL has *ondo* ‘stone’, and *ande*, *andea* ‘long’. QD notes *kiryaisen* and *ondoisen* as archaic and rare forms of the inessive plurals *kiryalissen* and *ondolissen* (p. 115). The ending *-isen* is exemplified in GC where the form *oilimaisen* is described as a “poetic inessive plural” of the adjective *oilima* ‘last, ultimate’, poetic because the adverbial case endings “are never added, except in verse, to an adjective in agreement with an expressed noun” (EQG 78). In OM1f *oilimaisen* is in agreement with the noun *ailissen*, the inessive of *aile* ‘beach’. Here the inessive noun is **ondoisen** and the adjective is **andalissen**, together meaning ‘on the long rocks’.

Line 12: **lantuváre** >> **lantumáre**. QL has *lant-* ‘drop, fall’, and this verb is also mentioned in QV and QW. The original form **lantuváre** here parallels *funduváre* in line 10, with the meaning ‘(she) will

¹³ The full text of the “Goldogrin, or Gnomish, Lexicon” (GL), edited by Christopher Gilson, Patrick Wynne, Arden R. Smith and Carl F. Hostetter, was published in *Parma Eldalamberon*, no. 11.

fall'. In QV the passive participle endings include archaic or poetic variants, present *-ilma*, future *-valma*, and past *-ielma*, in which the *-l-* is identifiable as the mark of passive voice, shared by all of the other endings of the passive paradigm. There is also an ending outside of the main paradigm, *-ima* 'able, possible', as in *tūlima* 'bringable, able to be brought' (pp. 30, 33). EQG lists as one of the inflexions of verbs the suffix *-ma* for passive participle. And we have an instance of the past tense form incorporating this in an example illustrating the conjunction *ne* 'that', the specific phrase being *ne hwatelpē ie-rautanēma ompa va húyo* 'that his money had all been stolen from him', also more briefly when reflexive, *ne iksa telpe rautanēma* (pp. 54, 56). The verb in this example is presumably *rauta-* 'steal' with past tense *rautane* 'stole', to which the passive participle ending has been added, thus *rautanēma* 'having been stolen'. The form *ie-rautanēma* is a compound tense made with this participle and the verb 'to be' in the past tense *ie* 'was' (EQG 57). As the shorter version of the phrase shows, this use of the copula can be left implicit; and in *lantumāre* we may have a similarly used passive participle *lantuma*. Perhaps this is a future form with partial contraction of the future ending, i.e. **lantuva-ma > *lantu(va)ma*, combined with the same 3rd person singular feminine ending *-re* as in *lantuvāre*. The revision here thus amounts to a shift in voice from '(she) will fall' to '(she) will be dropped', referring to what will (possibly) happen to the ship as a result of the action of the wave.

Version OM1c.

**lutsilya lúne veasse
kildo kirya ninqe
ar tanda kiryaiko lūte
kirilde tinwelinqe**

**vean falastanēre [5
lotefalmarinen;
kiryan kalliēre
kulukalmalinen**

**surussin lurdon lausto
falma fundunár [10
ondoisen andalissen
kiryan kantalár.**

**lutsilya móre veasse
kildo kirya noiko
ar tanda kirya lūte [15
kirilde múnā koito.**

Notes on OM1c.

Line 3: **lunte >> lūte**. This change was also made in line 15, and so presumably arose after this version of the poem was complete, or nearly so. The switch from a past stem marked by nasal-infix to one marked by vowel-lengthening may have been motivated in part by Tolkien contemplating the use of a form *tinwelinte* at the end of the next line. He may have wished to remove the similarity in sound between *lunte* and *-linte*, if the latter were to supply only an approximate rhyme with *ninqe* in line 2. The potential distraction of the homophony of this verbal form *lunte* with the noun *lunte* 'boat', especially in such close proximity to its near synonym *kirya*, may also have been a factor.

Line 4: A *t* was written above the *q* in **tinwelinqe**, probably indicating a variant form *tinwelinte*. This might be a variant of the allative plural, comparable with *noldolinta(r)* 'to the gnomes' (EQG 47). The

final *-e* instead of *-ar* might be on analogy with the adjectival plural, as in *anda* ‘long’ pl. *ande* (p. 45). Another possible explanation is that *tinwelinte* contains a diminutive suffix, comparable to EQG *-(w)inte* or *-linte* (p. 49).

Line 5: There are two false starts on this line: **ve** and **falm**, probably representing hesitation over whether to switch the order of line 6 and line 5.

Line 6: **falmain lot[?????]lín** >> **lotefalmarínen**. The compound **lotefalmarínen** is parallel to *kulukalmalínen* in structure. (See the note on OM1b, lines 7–8.) For the first component compare QL *lōte* ‘flower, bloom’, also attested in QW (p. 139). The stem with short vowel occurs in the QL derivative *lotella* ‘a floret’. The second element is *falmar* ‘wave’, and the combination is treated as a close compound with plural stem **lotefalmari* or **lōtefalmari* ‘flower-waves, breaking waves like flowers in bloom’, the instrumental plural **lotefalmarínen** being used to express that these are the means through which the sea surges as described in the previous line. The slightly modified form *lōtefalmarínen* in OM1d is translated in LA1a by the phrase ‘with foamcrests like flowers’.¹⁴

Line 9: **surussin sur** >> **surussin lurdon**, in the act of composition. The verb **lurdon** has the same structure as the corresponding word *surdon* in OM1b and is presumably also an aorist-tense 3rd person masculine plural form. QL root LUVU has derivatives *lūre* ‘dark weather’ and *lūrea* ‘dark, overcast’, and the verb stem *lur-* might be related to these, perhaps meaning ‘to be dark’, used to imply that the winds are accompanied by an overcast of dark clouds.

Line 10: **fundunáre** >> **fundunár**. The final *e* of **fundunáre** is uncertain, and the original letter may have been altered to *a* before being deleted. The retention of vowel-lengthening in the resulting final syllable after deletion of the original final vowel may not be deliberate here, nor in line 12. GC lists *lunga* ‘heavy’ with derived verb stem *lungana-* ‘sag, bend down, hang heavy’, and we may have a similarly derived stem **funduna-* here. For another trisyllabic stem *númeta-* ‘go down in the west’ GC explains the inflected form *númetar* as 3rd person singular aorist. This ending *-r* is indeterminant as to gender, and can be compared with QC aorist 3 sing. *tulir*, with a gender distinction only in the alternative forms with the longer endings, masc. *tuldo* and fem. *tulde*. Similarly in the past tense *túlier* is a shorter form of both masc. *túliéro* and fem. *túliére*.

Line 12: **lan** >> **kantalára** >> **kantalár**. The *a* of **kantalára** is heavily written and may have replaced an original *e*. QL has root K^ANT^AN ‘make twang; play harp’ with derivatives *kantl* ‘a large harp’ and *kantele* ‘harping’. Perhaps a verb stem **kantala-* is intended to be related to these words. For a similar notion compare the phrase *i lunte linganer* ‘the boat hummed like a harp string’ in the contemporary version of the poem *Earendil* (below, p. 100).

Line 13: This echoes the first line of this version of the poem, with the sea having a different color, *móre* ‘black’ or ‘dark’, for which cf. QL *mōre* >> *mōri* ‘night’.

Line 14: **naika** >> **noiko**, perhaps with an interim form *moiko* or *moito*. GC lists *naika* ‘stricken ill, sick’ with derived adverb *naiko*. With this cf. QL *naike* ‘pain’ and *naika* ‘painful’ derived from root NAY^A ‘hurt, grieve’. And possibly connected with the interim form the briefer list of glosses accompanying OM1g includes *maita* ‘maimed’ (p. 77).

Line 15: **kiryaike** >> **kirya**; **lunte** >> **lūte**.

Line 16: Under the QL root KOY^O ‘have life’ are such derivatives as *koite* ‘living thing, being, animal’, *koína* ‘living, alive’, and *koi*, *koire* ‘life’. If the ship is described as either sick or maimed in the preceding lines, then perhaps **koito** is a noun meaning ‘life’ in the sense of the life-span of an individual living being, or the fact of its being alive, here applied metaphorically to the ship. It is also possible that the stem here is **koita* and that **koito** has either an adverbial or genitival inflexion *-o*. The word **múna** is puzzling; but if the ship is in fact foundered on the rocks described in the previous verse, perhaps this word is used with some negative or privative sense in combination with **koito** to say that the ship is

¹⁴ It may be significant to the conceptual development, with the reassignment of the declensional ending *-inen* from the partitive case to the instrumental case, that in a context such as this the form *lotefalmarínen* might also be understood in a partitive sense, describing a characteristic attribute or component part of the sea.

‘dead’. The *Etymologies* has a base MŪ- ‘not, no’ also referenced under the entry for the negative stems UGU- and UMU-. The potential for a form derived from *mū-* with negative meaning is already incipient in the QL root UMU- (with derivative verb *umin* ‘it is not, does not’), though such a form is not attested before OMIc. The relation of **múna** to UMU- would be phonologically comparable to how QL *rōna-* ‘arise, ascend’, given under root RŌ, ROHO, is related to the root ORO (with derivative *oro-* ‘rise’) of which RŌ, ROHO are called extensions. The phrase **múna koito** may mean something like ‘deprived of life’ or ‘without life’.

Version OM1d.

**kildo kirya ninqe
lutsilya wilwarindon
veasse lúnelinqe,
alainen tinwelindon.**

**vean falastanēre [5]
lótēfalmarínen,
kirya kalliére
kulukalmalínen**

**súru laustanéro [10]
taurelasselindon
ondoin morin ninqe
no silmerána tindon**

**kauvon i-saptanta
rána númetar [15]
Mandulómi anta
more n’Ambustar
Telumen tollanta
naiko lunganar**

**kaire laiq’ ondoisen [20]
kirya; karnevaite
úri kilde hīsen
ter nie nienaite
ailinisse oilimasse
oilim’ ambar ien oilin
ala fuin oilimaite [25]
oilimisse alkarasse**

**ailisse oilimasse
ala fuin oilimaite
ailinisse oilimasse
ala fuin oilimaite [30]
oilimisse alkarasse
ala fuin oilimaite
ala fuin oilimaite
alkarisse oilimasse.**

Notes on OM1d.

Stanza 1 (lines 1 to 4) and stanza 2 (lines 5 to 8) were written in the reverse order on the manuscript page, and later labeled with numbers “1” and “2” to indicate the order given here. The translation (LA1a) was apparently begun before Tolkien changed the order of the Qenya stanzas.

Line 2: For **wilwarindon**, translated ‘like a butterfly’, cf. QL *wilwarin* ‘butterfly’, and the adverbial case suffix *-ndon* ‘-ly, -ily’ used to express manner, as in *kiryandon* ‘like a ship’ (EQG 46).

Line 3: In GC the adjective **lúnelinqe** is glossed as ‘blue-flowing’, listed with *lúne* ‘blue’. For the second element of this compound, cf. QL *linqe* ‘water’ and *linqea* ‘watery’, derived from the root LIQI ‘flow, water; clear, transparent’.

Line 4: **falm** >> **alainen**. For the inflexion of this instrumental **alainen**, translated ‘upon wings’, cf. QC *kiryainen*. The noun *ala* ‘wing’ is unattested outside of this and the next two versions of the poem; but may be related to QL root ALA, with tentative gloss ‘spread’ and derivatives such as *alda* ‘tree’ and *almo* ‘the broad of the back; shoulders’. As an extension of the simile in line 2 it is the wings of the butterfly that are described; but of course the image here in the modifying word **tinwelindon**, translated ‘like stars’, completes the phrase *kildo kirya ninqe* ‘he saw a white ship’ in line 1, and implies a visual attribute of the ship as well.

Line 7: This line is the same as line 7 of OM1c, except that **kirya** is the accusative case (or basic) form rather than the nominative *kiryan*. As there is no causal connection between the ‘surging’ of the sea and the ‘shining’ of the ship, we cannot interpret **kirya** as the object of the verb *falastanēre* in line 5. According to the translation in LA1a, **kirya** ‘the boat’ is the subject of **kalliēre** ‘was shining’ and similarly in lines 19–20 *kirya* ‘a boat’ is the subject of *kaire* ‘lay’. Other nouns in the poem are used without the nominative ending *-n*, but are translated as verb subjects: *súru* ‘the wind’ (line 9); *rána* ‘the moon’ (14); and *úri* ‘the sun’ (21). These contrast with *vean* ‘the sea’ (line 5); *ondoin* ‘the rocks’; and *Telumen* ‘Heaven’ (17). In EQG the inflexions of the nominative and accusative singulars of vowel-stem nouns are different from those in QD: the nominative employs the basic form without inflexional ending, while the accusative is marked by the suffix *-t*. In the grammar Tolkien explains: “The distinction of accusative from nominative is in ordinary non-poetical usage practically confined to ‘animate’ nouns. Even in poetry the chief exception, for metrical reasons, is the use of inanimate things of the accusative ending *-a* in the consonant-declension.” He also notes that “all things may in nonce-use be personified” (pp. 43–4, 73). The distribution of forms in OM1d suggests that in altering the conception of the nominative and accusative singular endings between EQG and QD Tolkien retained the idea that the case distinction applied only to “animate” and “personified” nouns, and that for inanimates (when not being personified) the basic form without inflexion was used for both subject and direct object.¹⁵

The initial workings for stanzas 3 and 4 are on a separate page together with stanzas 5 and 6. A copy of stanzas 3 and 4 (lines 9 to 16) was later added to the page containing stanzas 1 and 2 and LA1a. In giving the changes to stanzas 3 and 4 in the notes below those that arose in the making of this “fair copy” are labeled as such.

Line 9: **laustanēro** >> fair copy **laustanéro**. GC lists *súru* ‘wind, gale’ and *lausta-* ‘roar’ with past tense *laustane*, of which **laustanéro** is the 3rd person singular masculine form.

Line 10: QL has *tauno* ‘forest’, and *tavasta* ‘woodland’, while GL has *tavros* ‘forest; woodland’ and *taur* ‘a dense wood or forest’. The Noldorin Word-lists also have *taur* ‘forest’, but without giving a Qenya cognate.¹⁶ QW lists a pair of forms *tavar*, *taurie* ‘forest’, while GC gives *taure* ‘forest’ and the compound *taurelasselin* ‘forest leaves’, the second element of which is the plural of QL *lasse* ‘leaf’. In the poem **taurelasselindon** is a form of this compound, inflected with the suffix *-ndon* of the adverb of

¹⁵ Cf. the Latin 2nd declension nouns, where masculines distinguish these two cases, e.g. nom. sg. *amicus* ‘friend’, acc. sg. *amicum*, while the neuters do not, e.g. nom. and acc. sg. *donum* ‘gift’; and note that the neuter in both cases has the same ending as the masculine accusative.

¹⁶ The “Noldorin Word-lists” (NW) were published among the “Early Noldorin Fragments,” edited by Christopher Gilson, Bill Welden, Carl F. Hostetter and Patrick Wynne, in PE 13; see p. 137.

manner. This is translated ‘like leaves of a forest’ in LA1a, and ‘like leaves of all forests’ in LA2a and LA2b, the latter subsequently revised to ‘like leaves of forests’. These are probably all potential meanings of the compound, since the element *taure* does not describe where the leaves are so much as what kind; and Tolkien was only hesitant about how best to convey this in English.

Line 11: **ondoi** [?] >> **ondon**; later the phrase **ondon móren** >> **ondoin mórin**, making it plural; **ninq**[??]e (possibly *ninqisse* or *ninqane*) >> **ninqen**; and finally **mórin ninqen** >> fair copy **morin ninqe**. This line expresses the idea that the rocks, being naturally dark, are white on this occasion, as further explained by the moonlight described in the next line. The copula in the translation ‘the dark rocks were white’ is left implicit in the Qenya version. In the fair copy version the first adjective **morin** was given a nominative plural ending in agreement with the subject noun **ondoin**, but the second adjective **ninqe** was left uninflected, perhaps to mark one as attributive and the other as predicated.

Line 12: **ranainen tindon** >> **ránasi** >> **silmerána tindon** >> **no silmerána tindon**. GL under the entry *Rân* ‘the moon’ cites the cognate Q *rana*. QL has root SILI with derivatives including *Sil* ‘moon’, *silma* ‘a ray of moonlight’, *Silmo* ‘the Moon’, and *Silmarinko* ‘the Orbéd Moon’; and TINI- ‘twinkle’ with such derivatives as *tinwe* ‘star’ and *tintya*- ‘sparkle’. EQD gives *silmo* and *rána* under the entry for ‘moon’ (p. 75). GC lists *silmerána* ‘the gleaming moon’, *Rána* ‘the moon (disc)’, and the verb *tini*- ‘gleam, shine as a star’, with 3rd person plural masculine aorist indicative form *tindon* (below, p. 75). The subject of **tindon** is *ondoin morin* ‘the dark rocks’ in the previous line, so the circumstances, translated by the phrase ‘in the moon’, are expressed by the words **no silmerána**. QL has a preposition *nō, nō* ‘after (only of time)’; EQD has *no* ‘after (of place); behind’; and *Etymologies* base NŨ- gives Q *no* ‘under’. Apparently the conceptual development seen in the last of these had already occurred here.

Line 13: **i saptanta** >> fair copy **i-r** [?] >> **i-saptanta**. QL has *kaune* ‘grave’ derived from the root KAVA, which might be connected with **kauvon**, translated ‘like a corpse’; and *sat* ‘hole’ with stem form *sapt*- under the root SAPA ‘dig, excavate’, which is certainly related to **i-saptanta**, translated ‘into the grave’. GC lists *sapta*, *sapsa* ‘pit, grave’; and EQG gives the allative case suffixes *-nta*, *-tta* ‘to, at, towards’ (p. 46).

Line 14: **númetár**[??] >> **númetorana** >> **númetáro** >> fair copy **númetar**. In the initial workings lines 13 and 14 were written in the opposite order: **rána númetáro / kauvon i saptanta**. An indication was added to move the latter line above the former, which is the order as written in the fair copy. QL has *nūmeta*-, *numenda*- ‘get low (of sun)’; and GC lists *númeta*- ‘go down in the west’, with 3rd person singular aorist form *númetar*.

Line 15: **lómin Mand** >> **Mandulómin A** >> **Mandulóm’ n Alkáro** >> **Mandulómi nAlkar** >> **móre Mandos anta**. Subsequently **móre Mandos** >> **móre lungon** >> **A Lomin** >> **Mandulomin** >> **Mandulomi** >> fair copy **Mandulómi**. QL has the name *Mandos*, “the halls of Vē and Fui (hell),” and compares the component *-mandu* in the name *Angamandu*, which is listed separately along with the plural *Angamandi* ‘Hells of Iron’ (pp. 31, 58). QL also has *lōme* ‘dusk, gloom, darkness’, *lōmin* ‘shade, shadow’; and the verb *anta*- ‘gives’. GC lists *lōme* ‘shadow, cloud’; *Mandu* ‘Lord of Mandos; Hades’; and *Mandulómi* ‘clouds of Hell’, identified as an accusative form. Possibly the subject of **anta** is the phrase *more n’Ambustar* in the next line, although the translation has ‘came out of the East’. The phrases **n Alkáro** and **nAlkar** in the preliminary workings here are probably other names of ‘the East’, perhaps literally ‘the Dawn’, and related to QL *alkara* ‘brilliant’ (p. 30). GC lists *alkar* ‘shining, light of day’, and *alkara* ‘bright’. The prefix *n-* is a form of the definite article used before vowels (EQG 42). The tentative form **lungon** is probably connected with *lunga* ‘heavy’, also listed in GC.

Line 16: **móre** >> fair copy **more**; **n’A**[??] >> **n’Ambustar**. While *Mandulómi* in the fair copy of the previous line is apparently a plural form, here **more** ‘dark’ appears to be singular; so it is probably being used as a substantive ‘dark(ness)’, rather than an attributive adjective as in line 11. (The syntax of the preliminary phrase *móre Mandos anta* in line 15 might mean either ‘dark Mandos gives’ or ‘Mandos gives darkness’.) If **more** is the poetic subject of *anta* ‘gives’, then **n’Ambustar** may be inflected with a dative ending *-r*, for which cf. EQG *kalmar*, dative singular of *kalma* ‘light’ (p. 43). The two lines would thus mean literally ‘darkness to the East gave clouds of Hell’. QL has the adverb *amu* and prefixes *am-*

and *amu-*, all meaning ‘up(wards)’, related to such words as *amunta* ‘up, risen (of the sun)’ and *amunte* ‘sun-rise’. NW under the entry for adverb *am* ‘up’ cites Q *amba* (p. 137). The stem *ambu-* here may be a blending of *amu-* and *amba*. For the use of the suffix *-sta* in terms for localities, cf. QL (*i-air*) *anusta* ‘monastery’ derived from *anu* ‘a male’, or *erusta* ‘outside’ related to *eru* ‘outward’.

Line 17: **Telumen lungáro >> Telumen tollanta**. QL has *telimbo* ‘canopy; sky’, *telumbe*, *inwetelumbe* ‘mushroom; fairy-canopy’, *tol* ‘an island; any rise standing alone in water, plain of grass’, and *tolda* ‘hill with a flat top’. QW lists *telume* ‘firmament’ and *tolle*, *tol* ‘island’ (below, pp. 139, 142). GC lists *telume-n* ‘the vault of heaven’, where the separation of the final *n* presumably indicates that it is the nominative case ending; and *tolla* ‘hill top’, to which the allative suffix *-nta* has been added in **tollanta**.

Line 18: The word **naiko** is listed in GC as an adverb derived from *naika* ‘stricken ill, sick’. Cf. QL *naike* ‘pain’ and *naika* ‘painful’. The verb **lunganar** is the 3rd person singular aorist of *lungana-* ‘sag, bend down, hang heavy’ listed in GC with *lunga* ‘heavy’, from which it must derive. The preliminary form *lungáro* in line 17, perhaps intended to mean simply ‘(he) is heavy’, is clearly related to the adjective *lunga* as well.

Line 19: **ondoise laiqe kainer >> kaire laiq’ ondoisen**. QL has root KAYA ‘lie, rest; dwell’ with derivatives such as *kaima* ‘couch’, *kaima-* ‘lie quiet’, and *kaita-* ‘to place’. The words *kaima* ‘bed’, *kaimasse* ‘a-bed’ and related words also occur subsequently (EQG 42, 47, EQD 70, 78). GC describes *kaire* as a poetic 3rd person singular feminine variant for *kair*, the 3rd person aorist of *kaya-* ‘lie’. The suffix *-ne* in the preliminary **kainer** presumably marks this as the 3rd person singular past tense of the same verb. The subject of these verbs is *kirya* ‘ship’ in the next line. The form **laiqe** appears to be the plural of the adjective *laiqa* ‘green’; and so the preceding **ondoise** would also be plural, a variant of the poetic inessive plural **ondoisen** that replaces it. When the final consonant of the adverbial case endings was a secondary mark of plurality, also indicated in the stem, it seems to be optional, as is indicated explicitly in the citations in EQG of the ablative plural *eldalillo(r)* ‘from the elves’ and allative plural *noldolinta(r)* ‘to the gnomes’ (p. 47). In the combination **laiq’ ondoisen** the final vowel of the adjective has been elided before the initial vowel of the noun.

Line 20: **kirya telukarnea >> kirya; karnen vaiya**. Subsequently the word **vaiya >> vaite**; and later the resulting combination **karnen vaite >> karnevaite**. QL has *karne* ‘red’ and *Vaitya* ‘the outermost air beyond the world’, the latter from root VAÿA ‘enfold, wind about’. GC marks the compound *karnevaite* as either archaic or poetic, meaning ‘red-skied, amid red skies’, with the components *karne* ‘red’ and *vaiya* ‘the upper air’. The suffix *-ite* is found in adjectival derivatives in QL such as *noloite* ‘daring’ from *nolo-* ‘dare’, *talaite* ‘footed’ from *tala* ‘foot’, and *attalaite* ‘biped’ < *at(t)-* + *tala* + *-ite* (pp. 33, 88). In QD such forms as *kiryaite*, *ondoite*, *pilindite* are given as adjectival case-forms (p. 113). The preliminary form **telukarnea** seems to have a meaning similar to **karnevaite**, derived from the stem *telu-* of *telume-* ‘the vault of heaven’ (see the note on line 17) + *karne* + a suffix *-a*, often used to derive adjectives from nouns ending in *e*, such as QL *nornea* ‘of oak’ from *norne* ‘oak-tree’, *timpīnea* ‘made of spray, full of fine showers’ from *timpine* ‘spray’, and *lintyulussea* ‘having many poplars’ < *lin-* + *tyulusse* ‘poplar’ + *-a* (pp. 50, 53).

Line 21: **úra [?] >> úri; nielin [?] >> hīsen**. QL has *Ur*, *Ūri* ‘the Sun’ and *Ūrinki* ‘the orbbed Sun, the rising or setting Sun’. The Noldorin Word-lists under an original entry *húr* ‘sun’ equate Q *ūru*, though this is later altered to N *úr* with cognates Q *auro* and Telerin *ūru* (p. 155). The EQD entry for ‘sun’ gives the two Qenya words *Ahúra* and *úrin*, the latter with stem *úring-* (p. 77). QL also has *hīse*, *histe* ‘dusk’ and *hiswa* ‘dim, fading’. In the poem *Nargelion* the adjective *hiswa* is used with the noun *timpe* ‘fine rain’ in the phrase *hiswa timpe*, where it may convey the effect that a mist or drizzle at evening time has to cause one’s vision to dim or fade.¹⁷ In GL under the entry *Asgon* the Qenya name *Hīsilōme* is given as an equivalent of *Dor Lômin*, which is also glossed as ‘Land or Place of Shadow’ under the entry *Ariador*,

¹⁷ See Christopher Gilson, “*Nargelion* and the Early Lexicons,” published together with a facsimile of this earliest of Tolkien’s Qenya poems in *Vinyar Tengwar*, no. 40.

where the Gnomish equivalent *Hithlum* is also given. In the “Name-list to *The Fall of Gondolin*” under the entry for *Dor lômin*, the name *Hísilôme* is glossed as ‘Shadowy Twilight’ (PE 15, p. 22). In the unfinished “Index of Names for *The Lay of the Children of Húrin*” the Gnomish *Hithlum* is equated with Q *hísi-lóme*, altered to *Sísi-lôme* and glossed as ‘mist-gloom’ (p. 63). GC lists *kili-* ‘see’ and *hise-n* ‘misty’, the latter possibly the nominative case of *hise*, just as *telume-n* may be the nominative of *telume*. Thus *úri* is the subject of *kilde*, which is the 3rd person singular feminine aorist corresponding to the masculine *kildo* ‘he saw’ in line 1; and *hísen* modifies *úri*, the combination meaning literally ‘the misty sun saw’. For the preliminary word *nielin*, see the note on the next line.

Line 22: **nielinqe** >> **ter nie**; **niena** >> **nienaitē**. QL has *nie* ‘tear’, *nyenya* ‘querulous, tearful, plaintive’, and *nyenye* ‘weeping’ under the root NYEHE ‘weep’, and *nyēna-* ‘lament’ under root NYE(NE) ‘bleat’, with the suggestion of a possible derivation from NYEHE. GL in the entry for *nīn*, *nien(n)* ‘tear’ compares Q *nie*. GC lists *nie* ‘tear’ and *nienaitē* ‘tearful’, the latter perhaps derived with a combination of the suffix *-na*, as above in the derivation of *lungana-* ‘sag’ from *lunga* ‘heavy’ (see the note on line 18), and the adjectival case-ending *-ite*, as in *vaitē* ‘skied’ from the root of *vaiya* ‘upper air’ (line 20). The preliminary form **nielinqe** might be a compound of *nie* + *linqe* meaning ‘tear-flowing’, comparable to *lūnelinqe* ‘blue-flowing’ in line 3. Alternatively it may derive from a plural *nieli* ‘tears’ and a poetical allative ending *-nqe*, comparable to that proposed above to explain *tinwelinqe* in OM1b. Lines 21 and 22 are translated ‘the sun gazed through a haze of tears’, a more idiomatic English equivalent to the poetic Qenya that seems to mean literally ‘the hazy sun gazed through a tearful tear’. The preposition **ter** ‘through’ is used in the poem *Nargelion*, in the phrase *sirilla ter i-alдар*, which apparently means ‘flowing through the trees’.

Line 23: **ailim**’ >> **ailinisse**; **te** [?] deleted before **oilimasse**. QL has *ailin* ‘lake’; and GL cites Q *ailo* and *ailin* under the entries *ail* ‘a lake, pool’ and *ailion* ‘lake’, respectively. NW also cites Q *ailin* under the entry for Noldorin *ailin* ‘lake’, and the Qenya stem form *ailind-* under the comparable entry in the “Noldorin Dictionary”.¹⁸ GC lists *aile* ‘beach’, marked as archaic or poetic, and *ailin* equated with *aile*, the longer form presumably being the more prosaic of the two. The form **ailinisse** is inflected with the inessive ending *-isse* of the consonant declension (EQG 47). GC also lists *oilima* ‘last, ultimate’, which is inflected with the inessive ending *-sse* of the vocalic declension of the noun, as in *kiryasse*. As explained in the note on the phrase *ondoisen andalissen* in OM1b, line 11, this inflexion of the adjective with adverbial case of the noun it modifies is a syntactic construction that only occurs in verse. Line 23 is repeated in the next stanza as line 29.

Line 24: **ie** >> **ien**; **oilima** >> **oilin**. The final vowel of *oilima* is elided before the initial vowel of the noun in the combination **oilim**’ **ambar**, translated ‘the last morning’. This is similar to the elision in the phrase *laiq’ ondoisen* in line 19. As noted above in connection with the name *n’Ambustar* ‘the East’ in line 16, QL has *amunte* ‘sunrise’ and NW cites Q *amba* in the entry for N *am* ‘up’. In EQG *ie* is given as the past tense singular form of the verb ‘to be’, and *ien* is the past-tense participle, thus meaning literally ‘having been’ (p. 57). The form **oilin** is presumably related to *oilima*, probably the endingless form of a consonant stem *oilim-* of which *oilimisse* in lines 26 and 31 would be the regular inessive, formed with the suffix *-isse*, like *ailinisse* in line 23. So *oilin*, *oilim-* is probably a noun meaning ‘last one’ or ‘ending’. Thus **ien oilin** would mean something like ‘having been the last one’. In combination with a noun modified by the adjective *oilima* ‘last, ultimate’ this may be a Qenya idiom for saying ‘last of all’ = ‘the last of the last’, i.e., of those that were ever (for the moment) the last this is the ultimate one.

Line 25: QL has *ala!* ‘behold, look’ from the root ALA, which is tentatively glossed as ‘gaze’. There is also a note about this word: “*ala!* points away from both speaker and spoken to, and so differs from *iki* and *ene*.” The form *iki!* ‘look! (what I have)’ is mentioned as an exclamatory form of the demonstrative *ike* ‘this’ under the root I- ‘here it is’; and *ene!* ‘look (at what you have)!’ under the root E, along with the noun *en* and adjective *ena*, both glossed ‘that by you’. By analogy *ala* may also be used demonstratively

¹⁸ The “Noldorin Dictionary” (ND) is another of the “Early Noldorin Fragments,” edited by Christopher Gilson, Bill Welden, Carl F. Hostetter and Patrick Wynne. See PE 13, pp. 136, 158.

for ‘that away from you and me’. By referring here to a time that was away from both speaker and spoken to, **ala** may convey the idea that what has been described was ‘before’ what is next described in the present, **fuin oilimaite**, translated ‘the last night’.

QL also has *fui*, equated with *hui* ‘fog, dark, murk, night’, and the proper name *Fui*, who is also called *Núri Nyenna*, the wife of Vê. In the Lost Tales it says that “black clouds she wove and floated up that they were caught in the winds and went about the world, and their lightless webs settled ever and anon upon those that dwelt therein. Now these were despairs and hopeless mourning, sorrows and blind grief. The hall that she loved best was one yet wider and more dark than Vê, and she too named it with her own name calling it Fui.”¹⁹ Here the noun **fuin** has a nominative case suffix; and **oilimaite** has the suffix *-ite* seen above in *karnevaite* ‘red-skied’ and *nienaité* ‘tearful’. GC lists *oilimaite* ‘final, ultimate’, not very different from *oilima* ‘last, ultimate’, but perhaps more emphatic. Because the noun is in the nominative, the predication of the adjective may be understood, i.e. ‘the night being final’. This line is repeated in the next stanza as lines 28, 30, 32 and 33.

Line 26: **alkarisse oilimasse >> oilimasse alkarisse >> oilimisse alkarasse**. GC lists the noun *alkar* ‘shining, light of day’ and adjective *alkara* ‘bright’. The original form of this line, **alkarisse oilimasse**, which means ‘in the last light of day’ or ‘in the ultimate shining’, was retained as the final line of this version of the poem. The change from the first to the second tentative version, **oilimasse alkarisse**, was merely indicated by a graphic instruction to move **oilimasse** in front of **alkarisse**. Consideration of this phrase and restoring the normal syntax of noun + adjective by changing the part of speech of both words, yielding **oilimisse alkarasse** ‘in the bright ending’, may have led to the conception of the word *oilin*, which appears above in line 24 as a revision. Line 26 is repeated in the next stanza as line 31.

Line 27: This is a variation of lines 23 and 29, with **ailisse**, the inessive case of *aile* ‘beach’, replacing *ailinesse*, the inessive of the synonymous noun *ailin*. These two nouns are clearly related to each other etymologically, and in GC *aile* is marked as archaic or poetic.

Line 33: This repetition of line 32 is indicated by ditto marks in the original.

Line 34: **ala [?]ilt[?]l >> alkarisse**.

¹⁹ *The Book of Lost Tales, Part One* (I), edited by Christopher Tolkien, 1983, pp. 76–7.

Translation LAla.

The sea was surging
with foamcrests like flowers.
The boat was shining
with (or in) golden lights.

He saw a white ship [5]
sailing like a butterfly
in the flowing blue sea
upon wings like stars.

The wind was roaring
like leaves of a forest [10]
The dark rocks were white
and gleamed in the moon.

The moon went down
like a corpse into a grave.
The clouds of hell came out of the East. [15]
Heaven leaned upon the hills.

A ship lay upon the green rocks
when the sky was red.
The sun gazed through a haze of tears
upon the last shore of all lands. [20]
It was the morning before the last night.

Notes on LAla.

Line 7: “blue sea flowing” >> “flowing blue sea.”

Line 11: “The rocks” >> “The dark rocks.”

Below the third stanza is a false start on a fourth: “The last shore.” Cf. line 20 in the last stanza, which has a false start: “The.”

Line 15: “The clouds were blacker than death / in the sleepy halls of the sun” >> “The clouds of hell came out of the East.”

Line 16: “And then[?] wrapped the cliffs” >> “Towers” >> “Heaven fell upon” >> “Heaven leaned upon the hills.”

Line 20: “The” >> “upon the” in the act of composition.

Line 21: “in the last” >> “It was the morning before the last night.”

Translation LA2a.

Who shall see a white ship
sailing like a butterfly
with the flowing sea
upon wings like stars;
The sea surging, [5]
the foam like flowers,
the boat shining
with misty lights?
Who shall hear the wind roaring,
like leaves of all forests, [10]
the white rocks snarling
in the gleam of the moon
The moon falling
a corpse into the grave
The hell clouds hurrying [15]
from Tuonela
The heavens leaning
on crumbling hills
Who shall heed a drowned boat
lying on the green rocks [20]
under a red sky,
the bleared sun blinking
on the ultimate shore
on the morning before the last night.

Notes on LA2a.

The entire sheet containing this draft was struck through. There are two false starts on this version: "The sea was surging" and "Who sa[w]."

Line 4: There is a section marker consisting of three dots arranged in an inverted triangle after this line. Since the following line is capitalized, it may be that the sentence originally ended with the word "stars," and the semicolon was added later.

Line 14: Tolkien began this line with "li" (apparently a false start on "like a corpse") then overwrote this with "a corpse." Similarly the word "the" was written over "a." In LA1a the corresponding line is: "like a corpse into a grave."

Line 15: Tolkien originally wrote "The clouds of," presumably the beginning of "The clouds of hell" (see version LA1a), and inserted the word "hell" later. He completed the line with the word "hurrying" though he neglected to delete the word "of."

Line 16: This line replaced "from the black nowhere," the last word uncertain due to the strike-through. The first word of the replacement might be "for."

Line 18: "upon the" >> "on."

Line 22: "as the sun choking in a cold haze" >> "the sun blinded with" >> "the bleared sun blinking," the replacements being written to the right of the original line.

Line 23: This line was originally "above the last shore of all lands" which, however, was not struck

through, although it seems to have been replaced by “on the ultimate shore.” This was written to the right below “the bleared sun blinking” and probably as a continuation of it.

Line 24: “It sh” (perhaps a false start on “It shone”), was struck through at the beginning of this line.

Translation LA2b.

Who shall see a white ship
sailing like a butterfly
in the flowing sea
upon wings like stars,

the sea surging, [5]
the foam blossoming
the boat shining
with distant light?

Who shall hear the wind roaring
like leaves of forests, [10]
the white rocks snarling
in the moon gleaming,

in the moon falling
a corpse into the grave;
The storm rumbling [15]
in Hell’s caverns

Who shall see the clouds hurry
from the River of Death
The Heavens leaning
on crumbling hills [20]

Who shall heed a dead ship
lying on the green rocks
under a red sky,
the bleared sun blinking
on the final shore [25]
the dawn before the last evening.

Notes on LA2b.

Notes: The entire sheet containing this draft was struck through.

Line 6: The word “like” was deleted before “blossoming.”

Line 10: “of all forests” >> “of forests.”

Line 15: “thundering” >> “rumbling.”

Line 16: The word “the” was deleted at the beginning of this sentence.

Line 18: The word “Shores” was written above “River” but “River” was not struck through.

Line 19: The line “for Hells unfettered” was struck through just before this line.

Line 25: Two lines were struck through before this one: “at the last shore of all lands / on the morning before the last night?” The letters “ulti” were struck through above “final” (presumably a false start on “ultimate”); and the word “empty” was written below it, though “final” was allowed to stand.

Line 26: A word, perhaps “in,” was deleted at the beginning of this line.

Translation LA2c.

The Last Ark
(from the Finnish)

Who shall see a white ship
leave the last shore,
the pale phantoms
in her cold bosom
like gulls wailing [5]

Who shall heed a white ship
vague as a butterfly
in the flowing sea
upon wings like stars,
the sea surging, [10]
the foam blowing
the wings shining
the light fading

Who shall hear the wind roaring
like leaves of forests, [15]
the white rocks snarling
in the moon gleaming
in the moon waning,
in the moon falling
a corpse in the pit; [20]
the storm howling
the abyss moving?

Who shall see clouds writhing
the heavens bending
upon hills crumbling, [25]
the sea heaving
the abyss yawning
the old darkness
the stars falling
among fallen towers [30]

Who shall heed a broken ship
on the green rocks
under red skies,
a bleared sun blinking
on bones gleaming [35]
in the last morning?

Who shall heed the last evening?

Notes on LA2c.

Lines 17 to 19: Tolkien first wrote “in the moon falling.” He altered this and added another line to give: “in the moon waning / in the moon falling.” Then he altered these in turn and added another line to yield: “in the moon gleaming / in the moon waning, / in the moon falling.”

Line 20: Pencil notes indicate that this should be changed to “as a corpse-candle.”

Line 23: A pencil note indicates that “writhing” should be changed to “gather.”

Line 25: Marks in pencil indicate reordering “hills crumbling” to “crumbling hills.”

Lines 29 and 30: “the stars” >> “beyond the stars” and “among” >> “upon” in pencil. A marginal annotation in pencil gives: “The towers falling on the fallen trees,” of which the final word is uncertain and might be “hills.”

Line 37: “heed” >> “see” in pencil.

Version OM1e.

**kildo kirja ninkve
lutsilja vilvarindon
veässe luunelinkve
äläinen tinvelindon**

**veän fälästäneere [5
lootefalmariinen
kirja kallieere
kulukalmaliinen**

**suuru laustaneero
taurelässelindon [10
öndöin moorin ninkve
no silmeraana tindon**

**käyvon i säpsäntä
raana nuumetaar
Manduloomi äntä [15
moore n’Ambustaar
Tellumen töllänta
näikö lunganar**

**käire laikv’ öndöisen
kirja karnevaite, [20
uuri kilde hiisen
ter nie nienait**

**äilisse oilimasse
älä fuuin oilimaite
äilinnisse oilimasse [25
älä fuuin oilimaite
älä fuuin oilimaite
oilimisse alkarasse
alkarisse panyarasse.**

Notes on OM1e.

Line 3: The *k* of **luunelinkve** is obscured by an ink blot and has been restored here on the basis of *lúnelinqe* in both OM1d and OM1f, and the spelling **ninkve** for *ninqe* in line 1.

Line 11: With **moorin** here and **moore** in line 16, Tolkien restored the long vowel of the forms *mórin* and *móre* in the initial drafting of the corresponding lines of version OM1d.

Line 13: The form **käyvon** is a Finnicized rendering of *kauvon* ‘corpse’ in OM1d, line 13, *ä* and *y* (for *ü*) being the fronted vowels corresponding to the back vowels *a* and *u*. The diphthong component *y* has the tongue position of *i* but with the lip-rounding of *u*. In the next version, where Tolkien removed the Finnicization of this one, the word *käyvon* becomes *kaivo* ‘a corpse’, with the diphthong component *i* retaining the front tongue-position of the component *y* but without the lip-rounding. The consonant cluster *ps* in **säpsänta** differs from that in the corresponding word in OM1d, *saptanta* ‘into the grave’, allative case of *sapta*. GC lists this word with the variant forms *sapta*, *sapsa* ‘pit, grave’.

Line 14: The vowels in the final syllables of the words **nuumetaar** here and **Ambustaar** in line 16 are long in this version of the poem, while the other Finnicized version OM1g similarly has *nuumetaar* and *Ambalaar* in the corresponding lines. These vowels are short, however, in *númetar*, *Ambustar* and *Ambalar*, in the other versions that have these words, OM1d and OM1f. The word *lunganar* in line 18 also occurs with a lengthened form *lunganaar*, but only in version OM1g. Like the variation between the vowels *a* and *ä* or between *o* and *ö*, these particular instances of *aa* may be non-distinctive variants intended only to add to the dialectal ‘flavor’ of these versions of the poem. Since these three lines are the only set of masculine (one-syllable) rhymes in the poem, all of the others being feminine (two-syllable) rhymes, the vowel lengthening may be partly conditioned by a tendency to fill up the time of each rhythmic foot in a traditional recitation of the poem.

Line 23 takes up from OM1d at line 27 and continues from there. Three of the four skipped lines are ones that are subsequently repeated in the last stanza of OM1d, which here becomes a continuation of stanza 5; so that only the phrase *oilim’ ambar ien olin* is completely abandoned.

Lines 24, 26, 27: The word **fuuin** is a variant of *fuin* ‘night’, which has a short diphthong in the other versions, including OM1g.

Line 29: The last word of the poem was originally **oilimasse**. This was replaced by **wanyarasse**, the first letter of which was overwritten with a *p*, or possibly an original *p* was overwritten with a *w*. The replacement appears to be a poetic adjectival form, inflected with an inessive suffix to agree with **alkarisse**, the inessive case of the noun *alkar*, which is glossed in GC as ‘shining, light of day’. Thus the uninflected adjectives would be **wanyara* and **panyara*, both derived with the adjective-forming suffix *-ra*, seen for example in QL *tantara* ‘bouncing, resilient’ derived from the verb *tanta-* ‘bounce, rebound’; *tessara* ‘maiden, maidenly’ from the noun *tessa* ‘a maid, maiden’; or *oara* ‘of wool’ < *oa* ‘wool’. QL has a verb *panya-* ‘plan, arrange, intend, mean’ derived from a root PANA ‘arrange’. GL has two entries for a related verb *panta-*, one of which is glossed ‘order, arrange; write a book’ and the other ‘set, put, place, arrange, settle’. The latter seems to connect with the conception in the *Etymologies*, where Q *panya-* ‘fix, set’ is derived from the base PAN- ‘place, set, fix in place (especially of wood)’. Here the adjective **panyara* probably alludes to the ‘setting’ of the sun.

The underlying stem **wanya-* may be connected ultimately with QL *vanwa* ‘gone, on the road, past, over, lost’ given under the root VAHA- along with two words *vā*, one the preterite ‘went’, the other an adjective ‘gone forth, away’; with an adverb *vande* ‘away, hence, forth’; and the nouns *vand-* ‘way, path’, *vandl* ‘staff’, and *vasta-* ‘road’. This root is said to be from another QL root AVA- ‘go away, depart, leave’, which is listed with the derivatives *avin* ‘he departs’, *avanwa* ‘going, passing, nearly gone’, *avande!* ‘get hence!’ and *au* ‘away from’, the last compared with *vā*. These Qenya words were presumably conceived of as related to GL *bad* ‘way, path’, *badweg* ‘traveller; pedlar’ and *bandra* ‘away, gone, departed, lost’, entries that were rejected by Tolkien during the composition of the GL. This change was probably associated with the alteration of the entry *gwâr* ‘stranger, foreigner’ to *gwād* ‘stranger, foreigner; traveller’, and with similar changes of the medial *r* to *d* in *gwada-* ‘wander, roam, travel (far)’ and *gwadath(wen)* ‘wandering; a journey’ (pp. 21, 43). If so Tolkien must have first

conceived of the Primitive Eldarin source common to both the Qenya and Goldogrin forms as beginning with **ba-* and later revised this to **wa-*, with the reconception being reflected in the stem **wanya-* attested here. Subsequently in the *Etymologies* the entry for the base WAN- ‘depart, go away, disappear, vanish’ includes Q *vanwa* ‘gone, departed, vanished, lost, past’ (clearly continuing the conception of QL word *vanwa*) along with the verb *vanya-* ‘go, depart, disappear’. So the phrase **alkarisse wanyarasse** would mean ‘in the disappearing daylight’.

Version OMlf.

1

**kildo kirya ninqe
lutsilya wilwarindon
veasse lúnelinqe,
talainen tinwelindon.**

2

**vean falastanére [5
lótēfalmarínen,
kirya kalliére
kulukalmalínen.**

3

**súru laustanéro
taurelasselindon; [10
ondoin ninqanéron,
silmeráno tindon.**

4

**kaivo i sapsanta
rána númetar, [15
Mandulómi anta
móri n·Ambalar;
telumen tollanta
naiko lunganar**

5

**kaire laiq’ ondoisen
kirya, karnevaite [20
úri kilde hísen
nie nienaitē
ailissen oilimaisen
ala fuin oilimaite**

—

**ala fuin oilimaite [25
alkarissen oilimain
ala fuin oilimaite
ailinisse alkarain.**

Glossarial Commentary on OMI.

- 1] *kili-* ‘see’.
- 3] *lúne* ‘blue’; *lúnelinqe* ‘blue-flowing’.
- 4] *tala* ‘sail’, n.
- 5] *falasta-* ‘make sound as surf’.
- 6] *falmar* (pl. *falmarin*), ‘wave’.
- 7] *kala-*, pa.t. *kallie*, ‘shine’.
- 9] *súru* ‘wind, gale’.
lausta-, p[a].t. *laustane*, ‘roar’.
- 10] *taure* ‘forest’; *taurelasselin* ‘forest leaves’.
- 11] *ninqa-* ‘shine white’.
- 12] *silmerána* ‘the gleaming moon’.
Rána ‘the moon (disc)’.
tini- ‘gleam, shine as a star’; *tindon*, 3 pl. masc. aor. indic.
- 13] *kaivo* ‘a corpse’.
sapta, *sapsa* ‘pit, grave’.
- 14] *númeta-* ‘go down in the west’; *númetar*, 3 sg. aor.
- 15] *lóme* ‘shadow, cloud’.
Mandu, Lord of Mandos = Hades.
Mandulómi (acc.) = ‘clouds of Hell’.
- 16] *Ambalar*. *am-* ‘up’, *lá* ‘day’. ‘The East’.
- 17] *telume-n* ‘the vault of heaven’.
tolla ‘hill top’.
- 18] *naiko*, adv. < *naika* ‘stricken ill, sick’.
lunga ‘heavy’, *lungana-* ‘sag, bend down, hang heavy’.
- 19] *kaire*, 3 sg. poetic fem. {of} for *kair*, 3rd aor. of *kaya-* ‘lie’.
- 20] † *karnevaite* ‘red-skied, amid red skies’, *karne* ‘red’, *vaiya* ‘the upper air’.
- 21] *úri* ‘the sun (disc)’.
hise-n ‘misty’.
- 22] *nie* ‘tear’.
nienaité ‘tearful’.
kili- nie (nienaité) ‘see a dropping tear’ = ‘have tears in the eyes’.
- 23] † *aile* ‘beach’.
oilima ‘last, ultimate’, *oilimain*, plural (poetry), *oilimaisen*, poetic inessive plural as of nouns used of adj.
- 24] *oilimaite* ‘final, ultimate’.
- 26] *alkar* ‘shining, light of day’.
- 28] *ailin* = *aile*.
alkara, adj. ‘bright’.

Notes on OMI1f.

Line 2: The beginning of the form **lutsilya** is underlined and *pin-* is written to the right, presumably indicating a revision to *pinilya*, the reading at the corresponding point in OM1. Under the QL root PIKI or PINI or PĪ are various diminutive words, including *pin*, *pink* ‘a little thing, mite’ and *pīnea* ‘small’.

Line 3: **luunelinqe** >> **lúnelinqe**.

Line 4: **álainen** >> **talainen**. The noun *tala* ‘sail’ is listed in GC. Cf. QL root TALA ‘support’ with many derivatives including *tala* ‘foot’, dual *talwi* ‘the feet’, *talas* ‘sole’, *tala-* ‘carry, bring; weight’ and *talán* ‘burden’. In EQG ‘foot’ is *tāl*, plural *tāli*, dual *talqi* (pp. 43, 76). These same forms are given in EQD, and also said to be “used as in English for lower part or bottom” (p. 72). For the semantics compare the poetic use of Latin *pes* ‘foot’ also to mean ‘sail’, e.g., *una omnes fecere pedem* ‘all together hauled up the sail’ (Vergil, *Aeneid*, 5, 830).

Line 5: **falastaneere** >> **falastanére**.

Line 11: **ondoin mórin** >> **ondoin; ninqe** >> **ninqist** >> **ninqanéron**.

Line 12: The word **no** was deleted at the beginning of the line. The phrase **silmeráno tindon** ‘(they) shine of the gleaming moon’ = the rocks reflect the *light* of the moon, with cognate object understood.

Line 16: **móre** >> **móri; n-Ambustar** >> **n-Ambalar**. GC derives *Ambalar* ‘The East’ from the components *amb-* ‘up’ and *lá* ‘day’. GL has *dana* ‘day (24 hours)’ with cognate Q *sana*, and a rejected entry *glá* ‘day, daytime’ connected with Q *kala*. The “Gnomish Lexicon Slips” have *dán* ‘day’ (PE 13, p. 112). This continues the conception in GL *dana* with a slight change, but no Qenya cognate is given; and there is no longer any indication here or in the other contemporary word-lists of the earlier conception of cognate words with initial *s* in Qenya and initial *d* in Gnomish. According to the etymologies provided for entries in the Noldorin Dictionary, word-initial **d* yielded Q *t* and N *d*, while the word-initial cluster **nd* gave Q *n* beside N *d*. (See the entries for *dain* and *dor*, ND 161.) In the *Etymologies* the latter development survives, but primitive words with word-initial **d* yield cognates with Q *l* beside N *d*. Thus under the base DAT-, DANT- ‘fall down’ we have N *dath* ‘hole, pit’ from primitive **dattā* with cognate Q *latta*. This conception also appears in the “Qenya Phonology” associated with EQG, where Q *laira-* ‘to wear out, break up’ is derived from primitive **dagd-* (PE 14, p. 66). The word *lá* ‘day’ listed here in GC is probably connected with Gnomish *dán* ‘day’ by a similar phonological conception.

Line 23: **oilimasse** >> **oilimaisen**; and perhaps **ailisse** >> **ailissen**.

Line 26: **alkarasse** >> **alkaraisen** >> **alkarissen**. In the entry in GC which explains the form *oilimaisen* in line 23 as an inessive plural of the adjective *oilima* ‘last, ultimate’, the citation of *oilimain* was added later, presumably to explain its use here. This has nominative *-n* attached to the plural stem *oilimai-*, comparable to *ande*, pl. of *anda* ‘long’, with *-e* derived from *-ai*, “once the plural of adjectives and nouns alike” (EQG 77). QD gives *kiryain* as an archaic and poetic variant of nominative plural *kiryalin*, where the variant plural ending *-in* matches that of consonant-stem *pilindin* (p. 115). As originally composed the phrase **alkarasse oilimain** contains a singular and a plural adjective, which must have distinct antecedents, the former perhaps modifying original *ailisse* in line 23, the latter predicating the *fui* ‘night’ and *aile alkara* ‘bright shore’ as both being *oilimain* ‘ultimate’. The syntax was clarified by giving a plural ending to **alkaraisen**, probably at the same time that line 23 was made into a plural phrase; and then simplified by changing this locative adjective to a locative noun **alkarissen**, so that **oilimain** has an immediate constituent. In effect the line means ‘in the shinings (that are) ultimate’.

Line 28: **oilimisse** >> **ailinisse**. Similarly to the syntax in line 26, the phrase **ailinisse alkarain** probably means ‘on the shores (that are) bright’. According to EQG in the adverbial suffixes *-isse*, *-illo*, *-inta*, the endings used for consonant-declension nouns, the *i* was derived by analogy from the plural stem (pp. 47, 79). The implication seems to be that, parallel to the adverbial plural forms of vocalic nouns like *eldalillo(n)* or *noldolinta(r)*, with optional final consonants on the endings, the plural consonantal nouns historically had optional forms, such as *ailinisse(n)*, based on the plural stem *ailini-*, with the shorter variant *ailinisse* subsequently reanalyzed as singular by analogy with singular vocalic forms like *kiryasse*. The use of **ailinisse** here together with an unambiguously plural form **alkarain** lends support to this implication.

Version OM1g.

**maano kiluvando ninkve
luty kirya wilwarindon
laivarisse luunelinkve
talaliinen tinwelindon?**

**vean san falastuvaare [5
alkalootefalmariinen,
ar i·kiryo kaluvaare
talain kulukalmaliinen;**

**ar i·suuru laustuvaaro
lintataurelasselindon; [10
ondoin moorin ninkuvaaron;
nuuni silmeraana tindon.**

**kaivon nyuuken i·sapsanta
silmeraana nuumetaar [15
hiisimanduloomi anta
moori raukvi n·Ambalaar;
taiteluumen san tollanta
ranka naiko lunganaar**

**ma kaire laikven ondolissen
kirya maita? Karnevaite [20
uuri kilivande hiisen
nie nie nienaite
ailinissen oilimaisen
ala hui oilimaite**

**ala hui oilimaite [25
alkarissen oilimain
ala hui oilimaite
ailinissen alkarain?**

Glossarial Commentary on OM1g.

- 3] *laivar* ‘ocean’.
- 6] *alkalootefalmar* ‘wave with shining blossom’.
- 10] *lintataurelasse* ‘many many forest leaves’.
- 12] *muun* ‘beneath’.
- 16] *rauko*, pl. *raukvi*, ‘ravening, rushing’.
- 17] *taiteluume*- ‘firmament’.
- 18] *ranka* ‘broken’.
- 20] *maita* ‘maimed’.

Notes on OM1g.

Line 1: Three false starts appear above and to the left of this line, each struck through: **mano kiluvando**; **man**; and **máno**. The first word of this version of the poem corresponds to the interrogative “Who” at the beginning of the translations LA2a, LA2b and LA2c. The Qenya interrogative pronouns are not discussed in EQG, but possibly related to **maano** are a suffixed indefinite article *-ma* ‘a’, pl. ‘some, certain’, and the conditional particle *mai* ‘if, whenever’ (PE 14, pp. 42, 59). The vowel-length and final *-o* of the pronoun may be compared with that of the nominative singular pronouns, 1st person *nīmo*, 2nd person *kēto* or *tēko*, and 3rd person masculine *hūyo* (p. 53). The verb **kiluvando** is a 3rd person singular future tense form comparable to QC *tuluvando* (p. 124, 126–7).

Line 2: A letter, possibly *k*, is deleted at the beginning of this line. Tolkien may have initially intended to put **kirya** before the verb. The form **lutyā** is an inflexion of the same verb *lut-* ‘float, sail’ used in the other versions of the poem. It is apparently an impersonal present subjunctive form, comparable to QC *tulya* (pp. 124–5). The meaning of the first two lines is ‘who will see a white ship sail like a butterfly’, and the subjunctive is perhaps used in the subordinate clause in the Qenya, in place of the infinitive ‘sail’ in the English, because the occurrence of the sailing is not asserted, the interrogative form of the main clause making it uncertain.

Line 3: The word **vainolisse** was written by itself, and struck through, between the previous line and this one. QL has *Vai* ‘the outer ocean’ under the root *VAÿA* ‘enfold, wind about’ along with various other derivatives such as *vaine*, *-o* ‘sheath, pod’. GL lists the adjective *bain* ‘clad’ with cognate Q *vaina*. Thus etymologically the noun *vaino* means *‘that which enfolds’, perhaps tentatively used here in the locative plural to refer metaphorically to the oceans. The form **laivarisse** is the locative singular of the consonant-stem noun *laivar* ‘ocean’ listed in the Glossarial Commentary accompanying this poem. Possibly this is related to the word *laiqa* ‘green’, the color first used to describe the sea in the draftings of OM1a.

Line 5: Tolkien wrote **falasta** (probably a false start on *falastaneere*) then changed it to **falastuvaare**, as he first composed the line. Cf. QC future 3rd person singular feminine *tuluvāre*. The change to future tense here and its use in lines 7, 9, and 11 goes with the future *kiluvando* in line 1. The demonstrative adverb **san** ‘then’ refers to this future time. EQG explains that *san* derives from *sa* ‘that (there)’, as distinct from the temporal demonstratives *qí*, *qin* derived from *qi* ‘this’ and *tyen* from *tye-* ‘that by you’ (pp. 54–5).

Line 6: The inflected noun **alkalootefalmariniin** is the instrumental plural of the compound *alkalootefalmar* ‘wave with shining blossom’ listed in GC. For the first component cf. QL *alka* ‘ray’ and *alkara* ‘brilliant’, as well as *alkar* ‘shining, light of day’ and *alkara* ‘bright’ in the Glossarial Commentary for OM1f. For the syntax see the note on *lotefalmarinen* in OM1c, line 6.

Line 7: **i-kirya** >> **i-kiryo**. This contains the genitive case of *kirya* ‘ship’, comparable to EQG *peltakso*, gen. sg. of *peltas* ‘pivot’ and *pilindo*, gen. sg. of *pilin* ‘arrow’, in the consonant-stem declension (pp. 44, 73). In QD this ending is also used for *kalmó*, the gen. sg. of the vowel-stem *kalma* ‘light’, while subsequent (tentative) gen. sg. *kiryu* is later replaced by *kiryo* (below, pp. 111–13). The original phrase **i-kirya** ‘the ship’ would have been the subject of **kaluvaare** ‘(she) will shine’, but **i-kiryo** ‘of the ship’ must be taken to modify *talain* ‘sails’ in line 8. Thus **kaluvaare** is syntactically parallel to *falastuvaare* in line 5, both with subject *vean*, i.e. ‘the sea will make sounds as surf ... and will shine’. The conjunction **ar** also occurs in the Secret Vice poems *Nieninque*, line 6, and *Earendel*, line 3, translated ‘and’ in both places (MC 216). Cf. QL *ar(a)* ‘but’, given under the root *ARA*, which is tentatively glossed as ‘spread, extend’, along with other entries such as the adverbs *are* ‘beside, along’ and rejected *aru* ‘in addition, as well, besides’.

Line 8: The form **talain** could be a poetic instrumental singular or nominative plural of the noun *tala* ‘sail’, for the inflexions of which cf. the note on *falmain* in OM1b, line 6. Although an instrumental plural of the same noun *talaliinen* is used in line 4, there is no plural verb for a nominative *talain* to be the subject of, so the imagery must focus here on one of those sails, perhaps standing by synecdoche for all of them. If we have two instrumentals in this line, **talain** ‘by means of the sail’ and **kulukalmaliinen** ‘by means of the golden lights’, the idea expressed may be that the sea shines because it reflects the sail of the

ship which itself is lit by the ship's golden lamps.

Line 10: The phrase **suuru lintataurelassea**, perhaps a draft for this and the previous line, appears near the top of the sheet. GC lists *lintataurelasse* 'many many forest leaves', combining the multiplicative prefix *li(n)-* with reduplication of the beginning of the nominal component, *ta-taure-* from *taure* 'forest'. Cf. QL *lintutyulussea* 'having many poplars', *linta(ta)sarind(e)a* 'with many willows', and *lintitinwe* 'having many stars' (p. 53). Thus **lintataurelassea** is the adjective 'having many (many) forest leaves', while **lintataurelasselindon** would be the plural form of the adverbial case used for comparisons of manner, with the plural suffix *-li* and the case suffix *-ndon*, meaning 'like many (many) forest leaves'.

Line 11: Tolkien wrote **mor**, probably a start on **morin**, and altered it to **moorin**. He wrote **ninkvan**, probably a start on **ninkvaneeron**, then change it to **ninkuvaaron**.

Line 12: A false start **noni si** was struck through at the beginning of this line. The form **nuuni** may be a combination of GC *nuun* 'beneath' and the definite article *i* 'the'. QL has the root NUHU (NŪ ?) 'bow, bend down, stoop, sink', with such derivatives as *nūta-* 'stoop, sink' and *nūme* 'west'. The Noldorin Word-lists have *nún* 'sinking, going down' and cite Old Noldorin *nuvn*, *numhn*, with a primitive source **numne*, but no Qenya cognate is given. In the *Etymologies* Q *nūta* 'set, sink' is given under the base NDŪ- 'go down, sink', which has a cross-reference to the base NŪ- 'go down, sink'. This base gives the Qenya adverb *nún* 'down below, underneath' and preposition *no* 'under'.

Line 13: Original **kaivo** was altered to **kaivon**. The form **nyuukēn** is enigmatic. The context suggests that it might mean something like **'buried'* or **'lowered'*, so that the line would mean '(as) a corpse (is) buried in the grave'. But the syntax is unclear, and while there might be a connection with the words *nuun* 'beneath' (see line 12) and *nuumeta-* 'go down in the west' (line 14), this leaves the initial *ny-* of **nyuukēn** unexplained.

Line 16: The glosses in GC for *rauko* 'ravening, rushing' are hastily written and not entirely certain. QL has a root RAŴA with the derivatives *rawa-* 'run, chase', *raume* 'running, course' and *rauka*, *arauka* 'swift'. The form *arauka* has a separate entry with the additional gloss 'rushing', where it is said to derive either from *rava* or *rawa*. And QL has a root RAVA (which might "= RAŴA") with a number of entries including *ravin* 'fierce, savage', *rauste* 'hunting, preying', *rauta-* 'chase, hunt, pursue', *rauna* 'prey, booty' and *rau* 'lion'. GL has a group of words that seem to relate to both of the sets in QL, including *rausta-* 'to hunt, chase, pursue', *rau* 'lion' and *raug* 'rushing, swift', the last compared to *arog* 'swift; rushing, torrential'. The Noldorin Word-lists and Noldorin Dictionary give *arog* 'swift' with the cognate Q *arauka*. An example in EQG includes the verb form *rautanēma*, translated 'stolen' and apparently the past-tense passive participle of the same verb *rauta-* as in QL, extending the idea of hunting to that of taking property by stealth.

The English glosses of *rauko* suggest a combination of the meanings of (a)*rau* 'swift, rushing' and *rauta-* 'chase, hunt, pursue' and 'steal'. The sense of the English verb *raven* is both 'to plunder' and 'to prowl in search of food'. In the poem the *hiisimanduloomi* 'misty hell-clouds' of line 15 would thus be described as rushing out of the East to devour with their darkness. The glosses 'ravening, rushing' could be understood either as verbal substantives or participial adjectives, so that Q *rau* might be either a noun or an adjective. The plural form **rau***vi* is either appositive to the plural noun *hiisimanduloomi*, or perhaps more likely parallel to the plural adjective **moori** 'black, dark', both of them modifying the plural noun. This is the object of the verb *anta* 'gives', whose subject is **n-Ambalaar** 'the East', just as in lines 15–16 of OM1f.

Line 17: The compound *taiteluume-* 'firmament', used in the nominative case **taiteluumen** in the poem, has a component similar to *telume-n* 'the vault of heaven', listed in the GC for OM1f, and in QW as *telume* 'firmament'. For the first element *tai-* in the compound *taiteluume-*, cf. QL *Taime*, *Taimie* 'the sky', *taira* (a poetic variant of *tāra* 'lofty'), and the first part of the name for the constellation Orion, which has the variant forms *Taimondo*, *Taimordo*, and poetic *Taimavar* (pp. 87–8, 90). GL gives this name as the Qenya equivalent of *Daimord* (>> *Daimort*), glossed as 'Warrior of Heaven', and grouped with *dai* 'the sky' and *daimoth* 'heaven'. The Noldorin Word-lists have *dai* 'sky' and *daideloth* 'vault of heaven', with a primitive source **dagí*, and a reference to Q *Taitelon*.

Line 18: For the adjective **ranka** ‘broken’, cf. GL *ranc* ‘a burst, breach’, *rag-* ‘break asunder, burst’ (p. 64). NW *rhanc* ‘corpse, body of one slain in battle’ might also be related (PE 13, p. 152).

Line 19: The **ma** at the beginning of this line is presumably the neuter interrogative ‘what’ related to the personal *maano* ‘who’ in line 1, modifying *kirya maita* ‘maimed ship’ in the next line. The question is thus ‘What maimed ship lies upon the green rocks?’ The adjective **laikven** is the nominative plural form of *laiqa* ‘green’, with stem *laiqe-* comparable to EQG *ande* plural of *anda* ‘long’. The contrast between **laikven** and the forms *oilimain* and *alkarain* in comparable constructions below in lines 26 and 28 suggests that the historical change of *ai* > *e* occurs when it is completely unstressed, the trisyllabic *oilimain* and *alkarain* retaining *ai* due to a secondary stress on their final syllables.

Line 21: The second syllable of the future feminine **kilivande** has a different vowel from that of the masculine *kiluvando* ‘will see’ in line 1. (The readings are quite clear in the manuscript.) The variation is probably euphonic in these unstressed syllables, the more frequently occurring *u* in future stems resulting by assimilation of the unstressed vowel to the labial quality of the following *v* of the future suffix. This tendency may have been counteracted in **kilivande** by the combined pressure of the unrounded front vowels both in the preceding root syllable and in the final syllable marking the form as feminine.

Line 24: The word **fuin** was altered to **hui**.

Lines 25 and 27: Both instances of **hui** were emendations of **fui**.

Line 26: **oilimaisen** >> **oilimain**. The word **oilimassen** was deleted on a separate line below this one.

Line 28: **alkaraisen** >> **alkarain**.

The following verse fragment appears on the same manuscript page as OM1g:

**alildon ornin lassevarnen,
tauren lintyulussean
yain tavárin lilyen marden
tauren linqarassean.**

Notes.

Line 1: The stem of the verb **alildon** may be from QL ALA ‘spread’. The ending *-ildon* is present indicative plural 3rd person masculine, as in QC *tulildon* (below, p. 127). The subject **ornin** is the nominative plural of QW *orne* (>> *orme*) ‘tree’ with the same ending as QD *mallin*, nom. pl. of *malle* ‘street’ (below, pp. 115, 139). The second component of **lassevarnen** may anticipate Q *varne* (*varni-*) ‘brown, swart, dark brown’ under the added *Etymologies* base BARÁN-. Perhaps the compound is **lasse-varna* ‘leaf-brown’, here nom. pl. modifying **ornin** (see the note above on *laikven* in OM1g, line 19).

Line 2: The form **tauren** is the nom. of *taure* ‘forest’, probably in apposition to the subject *ornin*. This is modified by **lintyulussean**, nom. sg. of QL *lintyulussea* ‘having many poplars’ (PE 12, p. 53). A version of this phrase without the nominative endings, *taure lintyulussea*, also appears on the page.

Line 3: The plural noun **tavárin** is the nom. of *tavāri* ‘fay(s) of the woods’ (“The Creatures of the Earth,” PE 14, p. 10). The form **marden** was altered from **mardon**, suggesting that it is an aorist pl. 3rd person verb, with the gender changed from masculine to feminine (as in QC *tuldon* vs. *tulden*), so that **mar-* would be the stem, perhaps anticipating later *mar-* ‘abide, be settled’. The word **yain** could be an inflected form of *ya*, comparable to dative sg. *yar* ‘to whom’ in *Nieninqe*, line 4, here probably a short instrumental form with ending as in QD *kiryain* (below, pp. 95, 113). The construction may refer back to *taure* and suggest that the wood-fays “use” the forest as their home. Perhaps **lilyen** is the nom. pl. of an adjective **lilya* blending QL *lie* ‘people, folk’ and *illia* ‘in multitudes’, here modifying **tavárin**.

Line 4: This echoes line 2, but with the nom. sg. adjective **linqarassean**, probably with the same multiplicative prefix *lin-* as in *lintyulussea*. The second component may be related to QL *qāra* ‘watch, ward’ < QARA- ‘care for, guard, watch (over)’ with the EQG adjectival inessive ending *-ssea* (p. 78). The meaning of the line would be ‘forest in which many watch or guard’ referring to the wood-fays.

Variant Readings of Version OM2a.

Bodleian Library, Ms. Tolkien 24, folio 52.

valka wilwarindon >> *valkane wilwarindon* (OM2, line 6; MC 213)

vear lúnelinqe >> *lúnelinqe vear* (l. 7)

ondoli ninqe >> *ondoli losse* (l. 15)

ránar si >> *silda-ránar* (l. 16)

mandu yape >> *mandu yáme* (l. 26; MC 214)

hise >> *hise* (l. 32)

oilima óresse >> *óresse oilima* (l. 34)

Man kiluva oilima >> *Hui oilima man kiluva* (l. 35).

Notes on OM2a.

This draft of the poem is in ink, with the title **Oilima Markirya** added in pencil, and above the title also written in pencil is the word “Prose.” The title was apparently devised to translate the English title, *The Last Ark*, which may have arisen in turn by revision of *The Last Ship*, as the title given in the typescript of the English version inserted into the essay (MC 220, note 8). For the first element of the second word in the title, **Markirya** ‘Ark’, cf. QL *mar* ‘dwelling of men, -land, Earth’ and *mardo* ‘dweller’. The word *mar* is cited in EQG in the phrase *i-mar tye* ‘that house (of yours)’, and EQD has *mar* ‘home’, and the adverbs *marta* ‘home’ (i.e. ‘homeward’) and *marde* ‘at home’ (PE 14, p. 55; PE 15, p. 74). Thus the sense of *markirya* is a ship that is also a home or dwelling. That this particular instance is the “last,” and in the poem we see it “leave the last shore,” gives to **Oilima Markirya** the added sense of a refuge for the souls (“pale phantoms”) on board, which is evoked in the English phrase ‘Last Ark’ by a metaphoric allusion to Noah’s Ark.

Line 1: The interrogative pronoun in the opening phrase of the poem, **Man kiluva kirya ninqe** ‘Who shall see a white ship’, is based on the same stem *ma-* as *maano* ‘who’ and *ma* ‘what’ in OM1g, lines 1 and 19, with the addition of the nominative suffix *-n*.

Line 2: In the construction **oilima ailinello lúte** ‘leave the last shore’ the sense of the English verb is conveyed by the combination of the Qenya verb, the same *lut-* ‘sail, float’ used in other versions of the poem, with the case of the object **ailinello**, the ablative form of *ailin* ‘beach’. (See the note on OM1c, line 23.) Literally the Qenya means ‘sail from the last shore’. The subject of the verb is *kiryá ninqe* ‘a white ship’ in line 1, and this subject and predicate together are the object of *Man kiluva* ‘Who shall see’. The beginning of OM1g is similar, but a different form of the verb *lut-* is used: *maano kiluvando ninkve lútya kirya wilwarindon* ‘who shall see a white ship sail like a butterfly’. The form **lúte** with its lengthened root vowel and suffix *-e* has the same pattern as the active past-tense singular impersonal *túle* in the Qenya Verb Forms, and a note in the associated table of endings indicates that the singular impersonal in each tense was also used as a short form of the corresponding infinitive (PE 14, pp. 28, 31). This conception was subsequently changed in the Qenya Conjugations, where the past singular impersonal form is *túlie*, the past infinitive is *túlient*, and the isolated form *túle* is labelled: “Bare stem used after *neg[ative]* and *assertive* verb” (below, p. 128). If **lúte** is a bare stem of this later sort, then it may be used here because ‘who shall see’ is understood as asserting that the ship will indeed ‘sail from the last shore’ at the same time that it questions who (i.e. whether anyone) will observe it.

Line 3: The phrase **níve qímar** ‘pale phantoms’ presumably contains the plural forms of an adjective **níva* ‘pale’ and noun **qímar* ‘phantom’. Perhaps ‘pale’ should be understood in the sense of lacking color, and hence being more transparent, since these are phantoms. QL has an adjective-forming suffix *-va*, as in *huiva* ‘murky’ derived from *hui* ‘fog, dark, murk, night’, *mirúva* ‘like wine, winy’ from *miru* ‘wine’, or *sarkuva* ‘corpor(e)al, bodily’ from *sarko* ‘flesh, living flesh, body’. Thus **níva* might derive from the same root as *nie* ‘tear’ and mean ‘like tears’ in the sense of being able to see through without opacity, if not necessarily without distortion. (The word might also be influenced by *nínqe* ‘white’.)

The noun **qímar* seems to have an agent ending, as in QL *amustar* ‘monk’ derived from *amusta* ‘monastery’, *indor* ‘master of house’ from *indo* ‘house’, or *mulmar* ‘miller’ from *mulma* ‘fine flour’. It is probably related to one or all of GL *cwim* ‘awake, alert, alive’, *cwim*, *cwimri* ‘body, flesh’ (from root QIV-), and *cwimp* ‘alert, vigilant’ (from root QIP). These are connected in turn with *cwibra-*, *cwiptha-* ‘arouse’, *cwiv-* ‘am awake’, *cwivros* ‘awakening’ and *cwivra-* ‘awaken’, and regarding them Tolkien explains: “There is confusion between QIV-, QIP-, KOI-(VI) or perhaps original connection. They are more confused in Qenya. Note Qenya confusion between *koiva* (lively, living), *Qíva* (awake) and similarly *koivie*, *qívie*, liveliness, awakening, respectively” (pp. 28–9). In QL, presumably to be accounted for by this confusion, only the alternates *koiva* ‘awake’ and *koivie* ‘awakening’ are given, but these are related to *koi*, *koire* ‘life’, *koina* ‘living, alive’, etc. Perhaps by a sort of relegation we should understand a **qímar* as someone who is *qíva* in the sense ‘awake’ but not *koiva* in the sense ‘living’, and hence a ‘phantom’ in the sense of a mind or spirit that is incorporeal or disembodied.

The phrase **ringa ambar** corresponds to ‘in her cold bosom’ in the translation. QL has *ringa* ‘damp, cold, chilly’ and *ambar* ‘breast’. We can suppose that the pronominal adjective ‘her’ of the English has been left implicit in the Qenya; but how the syntactic relationship with **níve qímar** is expressed remains unclear if we have the uninflected form of *ambar* here. QW lists a different word *ambos* ‘breast’, reminiscent of QL *ambasse* ‘breast-plate, hauberk’, but explained in NW and ND as having a stem form *ambost-*, cognate with N *amoth* ‘shoulder’, *bost* ‘back, from shoulder to shoulder’, and apparently ultimately with the adverb *bod* ‘back’ (below, p. 136; PE 13, pp. 137, 139, 159). Possibly **ambar** is the dative of a noun **amba*, referring to the ‘upper part’ of something and thus to the upper body, and connected with the Qenya words *amba*, *ambapenda* and *ambo*, cognate with N *am* ‘up’, *amvenn* ‘uphill; arduous’ and *amon* ‘hill’ (NW 137, ND 159). The phrase ‘in her bosom’ evokes the image of a mother clasping a child to her breast, the noun *bosom* referring to ‘the enclosure formed by the breast and arms’ (OED). The dative **ambar** may be the equivalent Qenya idiom, meaning literally ‘to (one’s) upper body’, the actual clasping left implicit in both languages. In the poem the phrase is used metaphorically for the souls given refuge in the Ark.

Line 4: The noun in the simile **ve maiwin qaine** ‘like gulls wailing’, nominative plural of **maiwe*, is perhaps a blend of QL *māwe* ‘gull’ and the Q *aiwe* compared to GL *aigli* ‘bird’. NW and ND have *aiw* ‘bird’ with cognate Q *oive* (pp. 136, 158). So there is possibly a connection with QL *oi* ‘bird, hen’ as well. With **qaine** ‘wailing’ we can probably compare the QL verb *qīni-* ‘speak high, squeak’ and noun *qīne* ‘squeaking’. Tolkien tentatively indicates that the roots of both of the bird names *māwe* and *oi* refer to sounds, and in the *Etymologies* there is a base KWÆ-, described as onomatopoeic, with the derivative **kwā-nē* ‘small gull, petrel’, from which descend Ilkorin *cwēn*, Telerin *pāne*, and Old Noldorin *paine*.²⁰ A Qenya form is conspicuously absent from the entry, perhaps because it would have been **qaine*. The application of this as a bird-name may have been taken over by the word **maiwe*, with **qaine* relegated to the original onomatopoeic sense of the root, which must have referred to the same sound that is described in the poem as ‘gulls wailing’.

Line 5: For the verb introducing the second question of the poem, **Man tiruva kirya nínqe** ‘Who shall heed a white ship’, cf. QL *tiri-* ‘watch; keep, guard, preserve; look at, gaze at, observe’, and the cognate GL *tir-* ‘look for; look out for, watch for; await, expect’.

²⁰ “Addenda and Corrigenda to the *Etymologies*, Part One,” edited by Carl F. Hostetter and Patrick H. Wynne, *Vinyar Tengwar*, no. 45, p. 24.

Line 6: In the phrase ‘vague as a butterfly’ in LA2, which **valka wilwarindon** translates, the adjective is one that usually refers to statements or ideas as being couched in indefinite terms or imprecise in meaning; but it is used metaphorically here to describe the ‘ship’ (line 5) as physically lacking in definiteness of form or indistinctly seen, and thereby likened to a butterfly. The English *vague* also rather transparently resembles its etymological source, the Latin *vagus* ‘wandering, inconstant, uncertain’, related in turn to the verb *vagari* ‘to wander’; and indeed the word *vague* was used in (Scottish) English as a verb in this sense ‘to wander’, the usage becoming rare in the 19th century (OED). Since it is the rapid and erratic motion of a butterfly that prevents it being distinctly perceived, Tolkien’s simile seems to appeal in part to the etymological sense of *vague* as ‘wandering’.

How much of the thought that underlies the use of “vague” in LA2 carries over into the Elvish translation **valka** we cannot be certain. QL has *valka* ‘cruel, bitter’, related to *valke* ‘edge, sharp blade’ and possibly also to *valkane* ‘torture’ and *valkarauke* ‘Balrog’. Tolkien indicates uncertainty about the meaning of the root *VLKL* from which these are derived. GL has the apparently cognate *balc* ‘cruel’ and *bal* ‘anguish’, although *Balrog* is equated with a slightly different Qenya form *Malkarauke*. Later the *Etymologies* base NGWAL- ‘torment’ has Q *nwalka* ‘cruel’, N *balch* ‘cruel’. If detached from the notion of cruelty, perhaps **valka** is connected with “vague” in the way that English *tortured* can also refer figuratively to the distortion or perversion of language. But Tolkien may well have devised a derivation of this word from a quite different root, the record of which has not survived.²¹

The word **valka** was replaced by *valkane* in OM2, the version of the poem incorporated into the essay. This has the same form as QL *valkane* ‘torture’, but is probably a verb rather than a noun, perhaps with a meaning like *‘wandering about’. The construction *Man tiruva kirya ... valkane* is parallel to *Man tenuva síru laustane* ‘Who shall hear the wind roaring’ in line 13 and *Man kiluva lómi sangane* ‘Who shall see the clouds gather’ in line 22. The endings of these verbs have the same form as various past tense stems cited in QL, such as *mindane* under the entry for *mindā-* ‘to diminish’ or *salpane-* under *salpa-* ‘take a sup of’. The *-n-* before the final *-e* in these verb forms is explained in QV as a “suffix between stem and ending” in one type of past-tense formation; and according to this paradigm the forms *valkane*, *laustane*, *sangane* could be infinitives, since the ending of the “short infinitive” was *-e* for the active voice and past tense (p. 31). But this does not correspond to the usage of these forms in the poem. The construction *kiluva lómi sangane* ‘shall see the clouds gather’ is parallel to *kiluva kirya ... lúte* ‘shall see a ship sail’ in lines 1 and 2, where the verb *lúte* seems to be a “bare stem” comparable to QC *túle*, used to describe an action together with another verb that asserts or denies its occurrence. Perhaps *valkane*, *laustane* and *sangane* are similarly used stems, whose forms are comparable to the past-tense stems on analogy with the formal relation between QC bare stem *túle* and past-tense forms *túlien*, *túliel*, *túlier*, etc.

Line 7: The phrase **vear lúnelinqe** ‘in the flowing sea’ is comparable to *veasse lúnelinqe* in OM1d, line 3, translated more literally as ‘in the flowing blue sea’ in LA1a, with the locative *veasse* replaced by the dative form of the same noun. The order of the words was reversed in OM2, perhaps to make a clearer contrast with *vea falastane* ‘the sea surging’ in line 9. According to EQG, “the Qenya adj. may either precede or follow the qualified noun; in the former case it forms virtually a loose compound with the noun, but is written separate” (p. 76).

Line 8: The *talaliinen tinwelindon* of OM1g, line 4, is here reversed to **tinwelindon talalinen** ‘upon wings like stars’, literally ‘by means of wings in the manner of stars’ with instrumental **talalinen** and adverbial **tinwelindon**. EQG notes the “occasional” use of the adverbial form similarly to an adjective as in *i-kirya kulundon* ‘the ship (shining) like gold’ (p. 79). This is perhaps the reason that **tinwelindon** is

²¹ According to the etymology of English *walk* in the OED, “The O[ld] Teut[onic] root **walk-* has no certain affinities in any other branch of the Indogermanic family.” Old English *wealcan* ‘to roll, toss’ and Old Norse *valka* ‘to drag about, to torment; to wallow’ are derived from this root. The sense of Middle English *walke* ‘to move about, travel’ arose by an “apparently sudden change” probably explained by an interruption in the literary tradition. The only Old English anticipation of the later sense is in *zewælcon*, used to gloss the Latin *emensus* ‘passing over’ in the phrase *emensus et multum freti*, i.e., where the meaning is ‘to pass over (the sea)’.

placed before **talalinen** in the position of an adjective, which usually precedes a noun that is inflected with an adverbial case suffix (EQG 78).

Line 10: For the verb in the phrase **falma pustane** ‘the foam blowing’, cf. QL root PUSU- ‘puff, blow, puff out, make swell’ with derivatives including *pus-* ‘puff, snort’ and *pusulta* ‘puff out with one’s breath’.

Line 11: The phrase **rámali tíne** ‘the wings shining’ contains the bare stem of *tini-* ‘gleam, shine as a star’. (See the note on OM1c, line 12.) Its use with the plural of *ráma* ‘wing’ shows that the bare stem form is uninflected for number. The parallelism of the four phrases *vea falastane*, *falma pustane*, *rámali tíne*, *kalma histane* ‘the sea surging, the foam blowing, the wings shining, the light fading’ corroborates the idea proposed above that these verb forms in *-ane* are used as equivalents to the bare stems with root-vowel lengthening.

Line 12: For the verb in **kalma histane** ‘the light fading’, cf. QL *híse*, *histe* ‘dusk’, *hiswa* ‘dim, fading’, as well as *híse* ‘misty’, used in line 32 and in other versions of the poem. (See the note on OM1c, line 21.) This suggests that the verb *hista-* refers primarily to fading in mist.

Line 13: QL has *tunq-* ‘hear’ with past-tense stem *tange-* under the root TÑQN; and a similar conception is found in EQG, which lists the verb stem *tñq-* ‘hear’ with present *tunqe* and past *tanqie* (p. 58). QL also has dual *unqi* ‘the ears’, *unqie* ‘hearing’ and poetic *unqu-* ‘hear’ under a root (U)ÑQ(U)Ñ, tentatively compared to TÑQN. And similarly *unko* ‘ear’ and dual *unqi* appear in both EQG and the list of “parts of the body” in the Valmaric documents.²² If the implication is that TÑQN, *tñq-* has been influenced by the word *unqi* ‘ears’, then perhaps there is an ultimate connection with the QL root TENE ‘touch, feel’, which has such derivatives as *tenya-* ‘feel, touch’, *tentima* ‘sensitive’ and *tende* ‘sense of touch, sense, sensation, feeling’. In the future verb **tenuva**, which translates the phrase ‘shall hear’, Tolkien may have reapplied the meaning of *tñq-* to the stem *ten-*. But note that while most of the things to be heard in this stanza of the poem are sounds, ‘roaring’, ‘snarling’, ‘howling’, line 22 has *mandu túma* ‘the abyss moving’, which in English we would normally describe as something we *feel* rather than *hear*. This is a metaphoric extension of the word that basically refers to the sense of touch, although the sensation of motion (at least in part) does take place inside the ear.

Line 14: For **taurelasselindon** ‘like leaves of forests’ see the note on OM1c, line 10.

Line 15: The phrase **ondoli ninqe karkane** translates ‘the white rocks snarling’. The verb is related to QL *karka* ‘fang, tooth, tusk’, *karkasse* ‘row of spikes or teeth’ and *karkara* ‘toothed’. Presumably then it conveys the sense of ‘snarling’ as baring one’s teeth or fangs, and in the poem there is a suggestion that the rocks are as sharp as a row of spikes or teeth. The rocks are white only temporarily in the light of the moon, which is described as waning and falling in lines 17 and 18, and they are later described as *laiqa* ‘green’ in line 30, where they are seen in the light of the sun. The metaphor is that of a great beast showing its white teeth before biting into the approaching ship.

The change of **ninqe** ‘white’ to *losse* in version OM2 adds another nuance to the description. QL has an entry for *losse*, *lossille* ‘rose’ while GL lists *lôs* ‘a flower’ (“probably” connected to *lass* ‘a leaf; a petal’), *glôs*, which is a poetic form of *lôs* and also means ‘flower, best of anything; blooming time, acme, floruit’, *gloss* ‘white, clear white’ and *glost* ‘whiteness’. The Qenya word also occurs in the other Secret Vice poems, as a component in *losselie* ‘white people’ and *silqelosseën* ‘with blossom-white hair’ (*Nieninque*, l. 7, *Earendel*, l. 5, MC 216). And included among the glosses accompanying the earliest draft of *Earendel* are *losse* ‘white-flower’ and *silqelossea* ‘with hair like white flowers’ (see below, p. 100). In OM2 *losse* is presumably the plural form of an adjective **lossa* referring to the color of white flowers or blossoms. Since the color of the rocks comes from the moonlight, there may also be an evocation of the fact that in the mythology the Moon is “the Rose of Silpion,” the last great blossom of the White Tree of Valinor, “and ten thousand crystal petals were in that flower, and it was drenched in a fragrant dew like honey and this dew was light” (I 191).

²² “The Valmaric Script,” edited by Arden R. Smith, PE 13, p. 117. Also see p. 76.

Line 16: Tolkien left the phrase **ránar si** incomplete, perhaps because he was uncertain as to what form the verb should take to translate ‘in the moon gleaming’. The preceding metaphor of ‘snarling’ can be understood as depending on the interrogative *Man temuva* ‘Who shall hear’, since a snarl is generally accompanied by a sound, and consequently translated by bare stem *karkane*, inflected in the same way as *laustane* ‘roaring’. But the same does not apply to ‘gleaming’, which one cannot be said to ‘hear’ even as a poetic conceit. Tolkien resolves this same difficulty for the next two lines by placing a verbal modifier in front of the dative noun *ránar* to form compounds, *minga-ránar*, *lanta-ránar* ‘in the moon fading, in the moon falling’. In essence these are the dative forms of **minga-rána* ‘fading-moon’ and **lanta-rána* ‘falling-moon’. In OM2 Tolkien completes the pattern in this line as *silda-ránar* ‘in the moon gleaming’. The underlying verb is QL *sili-* ‘gleam, glint’. For the derivation of *silda-* we can compare QL adjectives such as *wilda* ‘winged’ derived from *wili-* ‘sail, fly, float’ or *qolda*, *qolina* ‘ill’ from *qolo-* ‘ail’.

Line 17: The verbal modifier in **minga-ránar** ‘in the moon fading’ is probably related to QL *mind-* ‘to diminish, fade, lessen, vanish’, *minu-* ‘make less, decrease, spoil’ and *minwa* ‘small’, all from the root MINI. The suffix *-ga-* may show influence from the root MANGA ‘lacking’. Also note the phonetic variation between *-nd-* and *-ng-* in *nindon*, *ningon* ‘lapis lazuli’ derived from the tentative root NINI.

Line 18: QL has the verb *lant-* ‘drop, fall’, with past tense *lante-*, and the noun *lanta* ‘a fall, falling’. QW also lists the verb in the form *lanta-* ‘fall’ (below, p. 132). According to EQG, “‘Stem’ or ‘root’ verbs usually show the vowel *-i-* (*e*) in the present ending; a few show *-u-* (*o*). Denominative and deverbative derivatives usually show *-a-*” (p. 56). In the Qenya Conjugations, where the type with vowel *-i-* is exemplified by the verb *tul-* ‘come’, the aorist and present-tense forms both show this same vowel following the root, the difference being indicated by a further distinction in the endings, e.g. 1st person singular present *tulinye* vs. aorist *tulin*. The active participle in the present tense is *tulilya* or *tulila*, while the aorist participle is *tule*. This is just the stem alone without any further suffix, in which case the vowel is lowered to *e*, the alternative vowel mentioned in EQG. For derivative verb stems ending in *-a* the conception of QC is presumably that the aorist active participle would end with this derivative stem vowel *-a*. This then would be the natural meaning of an uninflected verb-stem such as *lanta-* when used in a compound to modify a noun. So **lanta-rána* would be ‘a moon that falls’ and **lanta-ránar** something like ‘in the (light of a) moon that falls’. This would help to explain why the same uninflected verb-stem is used in the phrase *no lanta-mindon* to translate ‘upon fallen towers’ (sc. ‘towers that fall’) in line 28, the explicit past tense of the English participle being left unexpressed in the Qenya.

Line 19: In the simile **ve kaivo-kalma**, which translates ‘as a corpse-candle’, the second element of the compound is the same noun that is used in line 12, *kalma histane* ‘the light fading’. There the meaning of the word is essentially the same as that indicated by the gloss of QL *kalma* ‘(day)light’. Here in **kaivo-kalma**, as also in *kulukalmalinen* ‘with golden lights’ (OM1c, line 8), it refers to ‘a light’ as an object which shines.

Line 20: The origins of both words in the phrase **húro ulmula** ‘the storm howling’ are unclear. The former may be connected with or suggested by the Noldorin *huiriaith*, *hyriaith* ‘gale’ which is derived from a root **suru-* ‘to blow’ (NW 148, ND 163). The latter might be related to the GL verb *mul-* ‘low, bellow’, perhaps with the *ul-* added under the influence of QL *ulku* ‘wolf’. The translation was changed to ‘the storm mumbling’ in LA2, which might suggest a relation of **ulmula** to GL *mumla-* ‘stammer, gibber’, *mumol* ‘stammering, gibbering, inarticulate’. The verb appears to be onomatopoeic and so is potentially irregular in formation.

Line 21: In **mandu túma** ‘the abyss moving’ the noun has the same form as the name *Mandu*, glossed as “Lord of Mandos = Hades” in GC and occurring in the compound *Mandulómi* ‘clouds of Hell’ in OM1f, line 15. The phrases ‘the storm howling, the abyss moving’ in LA2c replaced ‘the storm rumbling in Hell’s caverns’ in LA2b. So **mandu** ‘the abyss’ is probably intended to refer to the deep places underground and under the sea, associated at least metaphorically with the dark caverns where Mandos keeps the spirits of the dead, as well as the “saps and cavernous places” where the dark spirits were imprisoned beneath Morgoth’s ancient northern fortress of Utumna (I 104). The word **mandu** is

connected with the name *Angband* later applied to this place when Morgoth returned there after stealing the Silmarils. In QL the form of this name is *Angamandu* or plural *Angamandi* ‘Hells of Iron’.

Thus **túma** would refer to movement in these deep places and the associated tremors or earthquakes. Perhaps the word is connected with the QL root TUMU⁽¹⁾ with the queried gloss ‘swell (with idea of hollowness)’ and a derivative *tumbe* ‘trumpet, large horn’. The homophonous root TUM(B)U⁽²⁾ has the derivative *tumna* ‘deep, profound; dark or hidden’, suggestive of the name *Utumna*, and possibly contributing to the sense of **túma**, which would refer literally to the swelling of something hidden, as a cavern expanding under the earth and sea.

Line 22: **Man kiluva** ‘Who shall see’ repeats the opening phrase of the poem. For **lómi** ‘the clouds’, plural of *lóme* ‘shadow, cloud’, see the note on OM1d, line 15. For the verb **sangane** ‘gather’ compare QL *sanga-* ‘pack tight, compress, press’, related to the noun *sanga* ‘throng, tight mass, crowd’, and see the note on *valkane* in line 6.

Lines 23–4: For the phrase **telume lungane / tollalinta** ‘the heavens bending upon hills’ compare *Telumen tollanta / naiko lunganar* ‘Heaven leaned upon the stricken hills’ in OM1d, lines 17–18. The adjective **ruste** ‘crumbling’, modifying the allative plural noun **tollalinta**, is the plural form of *rusta*, which occurs in line 29 in the phrase *rusta kirya* ‘broken ship’. QL has a root RUVU ‘burst asunder’ with adjective *rûvina* ‘burst’. For possible parallels to this apparent derivation with a suffix *-sta*, compare the QL adjective *telusta* ‘outer, extreme, ultimate’ from root TEL + U ‘to finish, end, close, complete’, and the nouns *tyausta* ‘savour, flavour’ from TYAVA- ‘to savour, taste’, and *yausta* ‘crop’ related to *yavin* ‘bears fruit’ and *Yāvan* ‘Harvest’.

Line 25: In the phrase **vea qalume**, which translates ‘the sea heaving’, the verbal qualifier has the same form as QL *qalume*, a poetic synonym of *qalme* ‘death’, both derived from the root QALA ‘die’. This verb *qal-* ‘die’ is attested in QW, along with related forms *qalle* ‘died’ and *qalinya* ‘is dying’, and there is also a derivative *qalme* ‘agony’ (below, pp. 134, 140, 143–4). In the *Etymologies* these meanings are connected, the base KWAL- ‘die in pain’ giving both glosses for the word *qalme*. In the poem **qalume** describes **vea** ‘the sea’ metaphorically as though it were ‘heaving’ in the throes of death.

Line 26: The verb in **mandu yape**, later changed to *yāme*, may have been chosen as much for the suggestiveness of the pronunciation of the word as for an equivalence in meaning with the verb in the phrase ‘the abyss yawning’ which it translates. QL has the roots YAPA- ‘snarl, snap, bark ill-temperedly’, without any derivatives, and YAMA- with derivative verb *yamin* ‘shout, call’ (past tense *yāme*, *yambe*), and nouns *yāma* ‘shout; call; name’ and *yambo* ‘cheer, shout of triumph’; and QW has *yama-* ‘shout’. These are clearly onomatopoeic words, with the shape the mouth takes when pronouncing them being similar to that of a person shouting or an animal barking. The English word *yawn*, with a phonetically similar onset to these Qenya words, is also emblematic of the mouth movement it describes. The *Etymologies* has a similarly onomatopoeic base YAG- ‘yawn, gape’ with the Qenya derivatives *yāwe* ‘ravine, cleft, gulf’ and *yanga-* ‘to yawn’.

Line 27: The adjective in **aira móre ala tinwi** ‘the old darkness beyond the stars’ may be related to QL root AYĀ ‘honour, revere’ with such derivatives as *aimo* ‘saint’ (masculine), *aire* ‘saint’ (feminine), *aina* ‘holy, revered’, *aista* ‘honour, reverence’ and *Ainatar* ‘Ilúvatar, God’. “The Poetic and Mythologic Words of Eldarissa” glosses *aina* or *aira* as ‘holy, worshipful’, and the adjective is used in the QL phases *i-air’ anūre* ‘monks’ and *i-aira qinde* ‘nuns’ (PE 12, pp. 31, 34, 77). For the adjective-forming suffix *-ra*, cf. *naira* ‘dire, grievous’ derived from the root NAYĀ ‘hurt, grieve’. Perhaps in qualifying the darkness beyond the stars **aira** may allude to that time described in “The Music of the Ainur” when their dwelling was filled to overflowing with their music “and the echo of the echoes of music which flowed even into the dark and empty spaces far off.” It was into this darkness in “the midmost void” that Ilúvatar subsequently led the Ainur and revealed the world, in which he had given shape to their music (I 53–5). By associating the **móre** ‘darkness’ with Ilúvatar and the Ainur the word **aira** may imply that it is both primordial and holy.

Line 28: We suggested above that in *lanta-ránar* ‘in the moon falling’ in line 18, and here in the compound **lanta-mindon**, corresponding to ‘fallen towers’ in the English, the component *lanta* is neither

specifically present ‘falling’ nor past ‘fallen’ but rather an aorist participle essentially equivalent to the qualifying phrase ‘that falls’. QL has *mindon* ‘turret’, so **lanta-mindon** is actually singular, literally ‘a turret that falls’. In the phrase **lante no lanta-mindon** ‘falling upon a fallen turret’ the first word would be the plural form of the same participle, qualifying the plural noun *tinwi* ‘stars’ in the previous line.

Line 29: **Man tiruva rusta kirya** ‘Who shall heed a broken ship’ echoes *Man tiruva kirya ninqe* ‘Who shall heed a white ship’ in line 5. For **rusta** see the note on line 24.

Lines 30–31: For **laiqa ondolissen / nu karne vaiya** ‘on the green rocks under red skies’, compare *laiq’ ondoisen* and *karnevaite* << *karne vaiya* in OM1d, lines 19–20.

Line 32: With **úri nienaité hise** ‘a bleared sun’ compare GC *úri* ‘the sun (disc)’, *nienaité* ‘tearful’ and *hise-n* ‘misty’; and see the note on OM1d, lines 21–2.

Line 33: In the phrase **píke assari silde**, which translates ‘blinking on bones gleaming’ the verb **píke** probably comes from the root given in QL as *PIKI* or *PINI* or *PI*, with such derivatives as *pinqe* ‘slender, thin’, *pin* or *pink* ‘a little thing, mite’, and *pínea* ‘small’. The meaning would be that *úri* ‘the sun’ appears to diminish or shrink in the mist, like an eye blinking, a metaphor suggested in this context by the description of the sun as *nienaité* ‘tearful’. The adjective **silde** ‘gleaming’ is the plural form of *silda*, used in the singular in the compound *silda-rámar* ‘in the moon gleaming’ in OM2, line 16. Here the adjective agrees in number with the noun **assari**. This is presumably related to QL *as* (*ass-*) ‘bone’, possibly a dative plural form, if it expresses the syntactic relationship conveyed by the preposition in the English ‘on bones’. QD has dative sg. *kiryar*, *ondor*, *pilindar* or *pilinden*, poetic *kiryare*, *pilind(ar)e* and dative pl. *kiryalir* or *kiryair(en)*, *pilindir*, etc. (pp. 113, 115). Perhaps we have an irregular form analogous to the dative dual *ondovi*, in the tentative dual declension of *ondo* in QD (below, p. 111). On the other hand **assari** may be the accusative plural of a derivative stem **assar-*, with a formation comparable to such nouns as QL *maqar* ‘jaw’ or *ektar* ‘thorn, hawthorn’ (cf. QD acc. pl. *neri*, *pilindi*, *nengi*, pp. 111–12). An accusative might be used here if the sense of **píke** is ‘blinking on’. In EQG Tolkien notes that “far more verbs are regarded in Qenya as immediately transitive than in English” (p. 73).

Line 34: The noun in **oilima óresse** ‘in the last morning’ is the inessive form of QL *óre* ‘the dawn, Sun-rise, East’.

Lines 35–6: This version of the poem, as originally composed in ink, ends with **Man kiluva oilima**. The English version LA2c ends with ‘Who shall see the last evening?’ Perhaps Tolkien hesitated over whether to use *fui* or *hui* to translate ‘evening’. These nouns are equated in QL and glossed as ‘fog, dark, murk, night’. The final line **hui oilimaite?** is a later addition in pencil, with a subsequent indication to reverse the order of words, i.e., **hui oilimaite? >> oilimaite hui?** The combined reading **Man kiluva oilima / oilimaite hui?** might be understood as literally ‘Who shall see last the ultimate evening?’ with *oilima* construed as a predicate adjective, sc. ‘Who shall be the last to see the ultimate evening?’ But the reading *hui oilimaite* was retained in OM2, the version incorporated into the essay “A Secret Vice,” while line 35 was revised to yield the final reading: *Hui oilima man kiluva / hui oilimaite?* This is perhaps to be understood as meaning something like ‘(on) the last evening who shall see the evening ended?’



Nieninque

What appears to be the earliest extant version of the Qenya poem that J. R. R. Tolkien would later title *Nieninque* is found on a small slip, neatly torn from what was apparently an examination paper. The slip was placed in a little envelope addressed to Tolkien at 11 Mark's Terrace, Leeds, and postmarked 5 October 1921. On the back of the envelope Tolkien wrote: "Elfin poems." The title of the poem comes ultimately from the Qenya Lexicon entry *nieninque* 'snowdrop', the form meaning literally 'white tear'. There is an associated entry for *Nieliqui* or *Nielikki*, the name of "a little girl among the Valar who danced in spring — where her tears fell snowdrops sprang, where her feet touched as she laughed daffodils blossomed."¹

A subsequent version of this poem was placed with the early drafts of *Oilima Markirya*, while a third version is now deposited at the Bodleian Library in Oxford along with the manuscripts of the essay, "A Secret Vice," in which a fourth version of the poem was incorporated by Tolkien.² We designate the essay version of poem *N1*, and the earlier drafts *N1a*, *N1b* and *N1c*, respectively. They form a sequence each of which is closely based on the previous with only small changes, leading up to the essay version. *N1b* has marginal annotations against 4 of the lines with changes to the inflexions of some of the words they contain, and all of these changes were taken up in version *N1c*. On the other hand *N1c* has marginal annotations of variant readings marked as "older," one of which, *qant' i lie* for *losselie* in line 7, occurs only in the earliest version of the poem.

Each of these versions is accompanied by a prose translation. For *N1a* and *N1b* these are divided into lines corresponding to those of the poem, although the latter is missing a translation of line 7, except insofar as the adjective "white" included in the translation of line 6 reflects the element *losse-* in the following line of the poem. The manuscript page containing *N1b* also includes a paragraph in which Tolkien briefly describes the language of the poem as that of the Eldalie, which language he says "was written of course to the needs of my mythology." The thoughts in this paragraph seem to be preliminary to the fuller explication of the nature of Tolkien's particular approach to language invention, which he relates to his understanding of the nature of private languages in general in the essay "A Secret Vice." He apparently presented this essay as a lecture around 1931, so it would seem then that these four early versions of the poem *Nieninque* all date from between 1921 and 1931.

There is a fifth version of the poem from two and a half decades later, written in ink on the back of the page from a desk-calendar for the week of June 26 to July 2, 1955. This version, which we designate *N2*, is curiously similar to the earlier forms of the poem, with most of the words being the same, or differing only in their inflexions. This contrasts rather strikingly with the nature of the late version of *Oilima Markirya*, in which the meaning of the text is still virtually identical to the earlier translation in English but this meaning is largely expressed by different words in Quenya (MC 213–15, 221–2). The last version of *Nieninque* begins for instance with the same phrase *Norolinde pirukendëa* that is found in each of the other versions. Tolkien did revise the first word to *Norolinda*, and rather more intriguingly devised a new

¹ See *The Monsters and the Critics and Other Essays* (MC), edited by Christopher Tolkien, 1984, p. 220, footnote 9. The QL entry for *nieninque* is cross-referenced to that for *kankale-malina* 'daffodil', literally 'yellow laughter'.

² The third draft is Bodleian Manuscript Tolkien 24, folio 51. For the essay version see MC 215–16.

interpretation of the meaning of *pirukendëa* ‘whirling lightly’ to convey a similar idea by means of a completely new etymology. Originally derived from the verb *piri-* ‘spin, turn’, it is explained in the glossarial commentary to the last version as derived from *pire* ‘toe’ and *ceude* ‘point’. On the other hand, such words as *wende* ‘maiden’, *nieninquëa* ‘like a snowdrop’, *wingildi* ‘foam-fays’, and *táli* ‘feet’, each have the same phonetic form (though some spelling conventions differ) and essentially the same meanings in the last version as in the original version of the poem.

In this article we give the texts of N1a, N1b and N2, along with Tolkien’s translations of the first two, his note on the language appended to N1b, and his glossarial commentary on N2. Since N1c is almost identical to the essay version we give only a list of the variations between these two texts and their translations. As with *Oilima Markirya* we have also provide editorial notes on the relation of the vocabulary and grammar of these Qenya poems to those in the dictionaries and grammatical texts previous to or contemporary with them, in order to show the “art-language” history that led to the composition of this poem.

Version N1a.

Norolinde pirukendea
Elle tande Nielikkilis,
tanya wende nieninquea
yan i vilyar anta miqilis.
Y·oromandi elle tande [5]
ar wingildi wilwarindear,
qant' i lie telerinwa
táli paptalasselindear.

Lightly tripping, whirling lightly
 thither came little Nielikki
 that maiden like a snow drop
 whom the airs give gentle kisses.
 The wood-elves too came thither [5]
 and the foam-fairies like the butterflies
 all the people of Elfin kindred
 with feet whose music is that of falling leaves.

Notes on N1a.

Line 1: **Norolinde** may first have been written as **Norilinde**. This word, translated “lightly tripping,” seems to combine QL root NORO ‘run, go smoothly, ride, spin’ (from which *nornoro-* ‘run on, run smoothly and hum’ is also derived) and *linda* ‘gentle, kind; soft’. The word **pirukendea** “whirling lightly” may be a blend of the alternative forms of the QL adjective *pirūkea* or *pirukenda* ‘pirouetting’, related to *pirute* or *-ke* ‘a swirl, twisting, pirouetting’ and *piri-* ‘spin, turn’. So it is probably an adjective modifying *Nielikkilis* in the following line. How **Norolinde** fits in syntactically is less clear. Perhaps it is loosely adverbial, and modifies the verb *elle* of which *Nielikkilis* is the subject.

Line 2: QL has a verb *elin* ‘I drive’ with past tense *éle* ‘drove’. The Qenya Word-lists have *elta-* ‘drive’ with past tense *elle*. Although **Elle** is translated “came” the use of this verb rather than *tul-* may serve to convey that the motion described is an indirect result of the ‘tripping’ and ‘whirling’, perhaps in the sense that the motion of a chariot, say, is not the same as, but tangent to the spinning of the wheels that drive it. The capitalization of **Elle** is not motivated by the syntax and suggests that Tolkien initially intended to capitalize each line of the poem but changed his mind. For the stem in **tande** “thither” compare the demonstratives in the “Early Qenya Grammar” (EQG), such as stem *ta-* (*sa-*) ‘that (there)’, adjective *sanda*, and allatives *santa*, *entanta* ‘thither’. The ending of **tande** is comparable to the short locative *-de*, as in *talde* ‘at (one’s) foot, at bottom of’ (PE 14, pp. 54–5, 78–9).

Nielikkilis has an added element *-lis*, which may represent QL *lis* ‘grace, blessing’ from the same root as *lise* ‘sweet’, or a shortened form of that adjective. The name *Nielikki* with its geminate velar may be a hypocoristic or pet-name form of *Nieliqi*, which itself combines QL *nie* ‘tear’ with the root LIQI ‘flow, water; clear, transparent’ (pp. 54, 68). This has derivatives *liqin* ‘wet’, *liqilla* ‘a clear pool’ and *liqis* ‘clarity, transparency, limpidity’, of which the longer form of the name in the poem may contain echoes.

Line 3: The stem of the demonstrative adjective in the phrase **tanya wende** ‘that maiden’ is probably connected with that of *tande* in line 2. For the ending cf. QL adjective *inya* ‘small’ or the adjectival forms of the possessive pronouns *minya* ‘my’ and *nenya*, *qenya* ‘our’ (EQG 54). For **wende** cf. QL *wendi* ‘maiden’. A comma was deleted after **nieninquea**. This is the adjectival form of *nieninge* ‘snowdrop’, for the derivation of which cf. QL *linqea* ‘watery’ beside *linqe* ‘water’ or *talqea* ‘glassy’ beside *talqe* ‘glass’, the latter adjective apparently with the sense ‘like glass’ in contrast with *talqina* ‘made of glass’.

Line 4: For **vilyar anta miqilis**, cf. QL *Vilya* ‘air (lower)’, *anta-* ‘gives’ and *miqilitse* ‘little or tender kiss’. Since **yan** might be one of the variants indicated by QL *ya(n)* ‘and’, while EQG has a dative ending *-r*, as in *kalmar*, dat. of *kalma* ‘light’, we might understand the line to say, *‘and to the air (she) gives a tender kiss’. But Tolkien translates this with the opposite sense, “whom the airs give gentle kisses,” so presumably **vilyar** is plural rather than dative singular. Though apparently not part of the regular declension of the noun, this plural formation does occur in the early names, e.g., QL *Valar* or *Vali*, the plural names for the “Ainu and their attendants,” or *Noldor*, beside the more frequently occurring *Noldoli*, in the Lost Tales.³

The verb **anta** is not inflected as plural, which we might expect with a plural subject, though this is also true of *elle* ‘came’ in the next line, which has the same form with the plural subject *oromandi* “wood-elves” that it has in line 1 with the singular subject *Nielikkilis*. A possible explanation is that these plural forms *vilyar* and *oromandi* have a collective sense, and can be used syntactically (at least in poetry) as though they were singular. Note that in QL the plural forms *Valar*, *Vali* are glossed as “The happy folk,” and in English words such as *folk* and *people* are generally used in singular form while taking a plural verb (*the people are coming*) even though they can be made explicitly singular or plural (*a people*; *peoples*) where the context concerns one group among several, and the verb would agree with the noun in number. Corroboration that this may be Tolkien’s conception here comes from two widely separated statements. In the early “Gnomish Grammar” he said that the plural ending “-th is original and [the] same as Q -r” (PE 11, p. 10). And in a letter written in 1972 (with answers to various questions about Elvish), regarding the Sindarin plural ending *-ath*, he says, “It was a collective or group suffix, and the nouns so formed originally singulars. But they were later treated as pl[ural]s, especially when applied to people(s).”⁴

Part of the discussion of the pronouns in EQG may also help to explain the use of **yan** in this line: “The indeclinable relative pronoun is *ya*, which is either to be understood in any relation, or, very frequently, is defined by demonstrative or pronominal or adverbial words inside the relative clause” (p. 54). If the pronoun *ya* is not declined, then in the latter case, where the noun of the previous clause is referred to by a second pronoun within the relative clause, the relative pronoun at the beginning of this clause serves a function similar to a conjunction. Thus English *there came that maiden whom the airs give kisses* means much the same as *there came that maiden and the airs give her kisses*. This explains the likely connection between the EQG relative pronoun *ya* and the QL conjunction *ya(n)* ‘and’. The optional final *n* may be euphonicly conditioned, the pronoun being followed by words with initial consonants in the examples in EQG (*ya me·qetsime*; *ya qesie*) while in the poem it is followed by a vowel: **yan i vilyar**.

Line 5: **Y·oromandi** might begin with a contracted form of *ya*, used here before a vowel instead of *yan* for metrical reasons. But the spelling with a dot rather than an apostrophe suggests that the initial consonant is a reduced form of the article *i*, a non-syllabic form being used for the same metrical reasons. There is an early parallel to this in the Qenya form of the subtitle of the English poem *Kortirion among the Trees*, the second word of which is partly illegible: *Narqelion la..tu y aldalin Kortirionwen*, i.e. ‘Autumn (among) the trees of Kortirion’ (I 32). The noun **oromandi** “wood-elves” seems to combine QL *oro* ‘mountain’ and *manda-* ‘dwell, remain’, the latter from root MBARA (blended with NGWADA) with derivatives *mar* ‘dwelling of men’ and *mardo* ‘dweller’, pl. *mardi*. The last of these forms may supply the plural ending of **oromandi** by analogy. The association of the compound with woods may arise from words beginning in *or(o)-* that refer to plants. In GL the entry for *orn* ‘tree’ also cites Q *orond-* ‘bush’, and in the Noldorin Dictionary the same word *orn* is given with the Qenya cognate *orne* (PE 14, p. 164). The Qenya Word-lists have *orne* ‘tree’, although the form was later altered to *orme* (below, p. 139).

Line 6: Cf. QL *ar(a)* ‘but’, *wingild-* ‘nymph’ and *wilwarin* ‘butterfly’. The conjunction **ar** occurs in the Secret Vice poem *Earendel*, line 3, where it is also translated ‘and’, as well as the plural noun **wingildi** in line 5, in the inflected form *wingildin*, translated ‘foam-maidens’ (MC 216). The adjective

³ *The Book of Lost Tales, Part One*, edited by Christopher Tolkien, 1983, p. 162.

⁴ *The Letters of J. R. R. Tolkien*, edited by Humphrey Carpenter, 1981, letter no. 347, p. 427.

wilwarindear is the plural of **wilwarindea*, derived from *wilwarin* in similar fashion to the derivation of QL *'wilindea* 'as a bird' from *'wilin* 'bird' or *pirindea* 'cylindrical' from *pirin* 'thin rod, pin'.

Line 7: For the phrase **qant' i lie** 'all the people' cf. QL *qanta* 'full' and *lie* 'people, folk'. "The Sounds of Qenya" has the examples *cunta* 'full' and *qanta* 'whole, all', closely related to each other (PE 12, p. 11). QL has *Teler* 'little elf', glossed as 'one of the Elf-kindreds' in "The Poetic and Mythologic Words of Eldarissa," where the plural *Teleri* 'fairies' is also given (PE 12, p. 91). For the adjective **telerinwa** 'of Elfin kindred' compare QL *noldorinwa*, adjectival form of *Ñoldo* 'gnome', or *helinwa* 'of pansies; a blue-violet' derived from *helin* 'pansy'.

Line 8: QL has *tala* 'foot', dual *talwi* 'the feet'. In EQG the forms are *tāl*, pl. *tāli*, dual *talqi* (p. 76). The form **tāli** may be a poetic variant combining the long vowel of the singular *tāl* with the ending of the plural. The plural adjective **paptalasselindear** combines QL *papt-*, the stem of *pat* 'small leaf', *lasse* 'leaf' and *lindea* 'singing', an adjective related to *lin (nd)* 'musical voice, air, melody, tune'. The form *papta-* also occurs in the compound *paptaqelestā*, equivalent in meaning to *lasselanta* 'the Fall, Autumn'; and this association may contribute to the sense in the translation, "whose music is that of falling leaves."

Notes on the Translation of N1a.

Line 1: "T" was written and then deleted before "Lightly", perhaps a false start on "Tripping".

Line 3: The phrase "that maid like" was altered to "that maiden like" in the act of writing.

Line 5: The original beginning "And" of this line was deleted and the word "too" inserted after "wood-elves", presumably to avoid repetition in the beginning of line 6.

Version N1b.

Norolinde pirukendea
Elle tande Nielikkilis,
tanya wende nieninqea
yan i vilyar anta miqilis
Y·oromandi elle tande, [5]
ar wingildi wilwarindear,
losselie telerinwa
tāli paptalasselindear.

Lightly tripping whirling lightly
 Thither came little Niele,
 That maiden like a snowdrop
 To whom the airs give soft kisses;
 the wood-elves too came thither. [5]
 and the foam-riders like white butterflies;
 the music of their feet was like falling leaves.

This language I may say (though it remains [? perhaps] incomplete — and has often endured grammatical changes especially with verbs) was written of course to the needs of my mythology. I found it necessary to have at least some clear idea of the language spoken by my fairy creatures (the Eldalie) in order to understand them — and of course to invent their names. *So that they should be different & yet the same.*

Notes on N1b.

Line 2: The retention of the capital letter at the beginning of this line, despite the fact that Tolkien presumably decided not to capitalize each line of the poem while composing the earlier version N1a, suggests that he had that version before him as he wrote out N1b. So apparently this version was initially a fair copy, the only significant change to which is in line 7.

Line 5: In the right margin is the variant reading: **n·oromandin eller**. The prefixed **n·** is the form of the definite article before vowels (EQG 43, 71). The inflexion of **oromandin** is the nominative plural according to the conception in the Qenya Declensions, as in *pole*, nom. pl. *polin*, or *nēr*, nom. pl. *nerin* (below, p. 111). The form **oromandi** in the text of the poem is the nominative plural according to the conception in EQG, as in *peltas*, nom. pl. *peltaksi*, or *pilin*, nom. pl. *pilindi* (p. 44, 73).

The verb **eller** is apparently intended as the plural inflexion of the past tense *elle*, as this would explain why the form would be changed here but not in line 2. In “The Qenya Verb Forms” *tūlier* is the active past tense of both the feminine singular and impersonal plural. Originally the fem. sg. *tūlier* was marked as a poetic variant of *tūliesse*, but subsequently the conception was reversed and this ending *-iesse* was marked as an archaic or poetic variant of *-ier*, while the impersonal pl. ending *-ier* was marked as an archaic or poetic variant of *-iem* (PE 14, pp. 28, 31). In these inflexions the *-ie-* is the mark of the past tense, while what follows this indicates the number and gender. In the conception in EQG *-ie-* continues to mark the past tense, but gender is expressed by a prefixed subject pronoun (e.g., fem. sg. *hi·*) while the suffix *-r* is the inflexion of the impersonal, as in *tūlier* *‘somboddy came’, and *-l* is the plural ending, as in *tūliel* *‘(they) came’ (pp. 56–7). In the Qenya Conjugations the past tense *tūlier* is the short form of both the masculine sg. *tūliéro* and feminine sg. *tūliéro*. These conceptual fluctuations amply illustrate what Tolkien meant in the note by saying the language “has often endured grammatical changes especially with verbs.”

Line 6: Variant reading at the right: **wingildin wilwarindeēn** —. The change of the nominative plural noun **wingildi** to **wingildin** is comparable to the change of *oromandi* to *oromandin* in line 5. The adjective **wilwarindeēn** is the corresponding case-form of **wilwarindea*. The ending *-en* apparently derives from **-ain*, consisting of the adjectival stem vowel *-a*, the plural marker *-i*, and the nominative case suffix *-n*. For a parallel example see the note on *laikven* in OM1g, line 19.

Line 7: There is a false start **qant** at the beginning of this line. Version N1a, line 7, has *qant’ i lie*. In the right margin is the variant reading: **losselie telerinwa** —. In the essay version of *Oilima Markirya* the phrase *ondoli losse* translates the phrase ‘white rocks’, and *losse* thus seems to be the plural of **lossa* ‘white’. Among the glosses accompanying the earliest draft of *Earendel* is the noun *losse* ‘white-flower’. In the compound **losselie** the first element might be the adjective, with the plural number used by attraction to the collective idea of the second component, which is the singular noun *lie* ‘people, folk’. Alternatively the compound might be understood as meaning literally ‘white-flower people’, with the noun *losse* being used attributively. Compare the use of the compound adjective *silqelossea* ‘with hair like white flowers’, in the nominative plural form *silqelosseēn* in line 5 of *Earendel*, where it also describes the *wingildin*. In the variant form **losselie** the accent over the penultimate syllable would give the line the same rhythm as line 5. As separate words the phrase *losse lie* would naturally be stressed on the first and third syllable, and the compound may have developed a long penultimate vowel by analogy, to support this stress pattern under rules whereby the stress is moved forward to the antepenult when the penultimate and final syllables are both short. See the discussion of accent in EQG and the different patterns in the inflected genitive pl. *kālmālion* on the one hand and the loose compounds *óhta-kāro* ‘warlike deed’ and *andarāma* ‘long arm(ed)’ on the other (PE 14, pp. 43, 45, 67, 75). It is also possible that Tolkien meant only to indicate the stress pattern and not to imply that the vowel is actually long in **losselie**. The phrase in the essay version is *losselie telerinwa* ‘the white people of the shores of Elfland’.

Line 8: Variant reading at the right: **táli patpalasselindēn**. The change of plural adjective **paptalasselindear** to **paptalasselindēn** is comparable to the change of *wilwarindear* to *wilwarindeēn* in line 6. It may be noted that Tolkien is inconsistent in whether he places the diæresis mark over the first or second *e* in these nominative plural forms of adjective stems ending in *-ea*.

Notes on the Translation of N1b and the Description of the Language.

Line 4: Two letters were struck out before the word “soft,” possibly a false start on “kisses.”

Line 5: The words “foam spirits” were struck through before “wood-elves.”

Line 6: The word “white” originally followed “butterflies.” A proofreader’s mark indicates that these should be reversed. The word “flower” was struck through following the semicolon.

Line 7: The letters “fe” were deleted before the word “music,” perhaps a false start on “feet.”

Tolkien’s writing in parts of the description of the language was rapid and is now difficult to interpret. The phrase “remains perhaps incomplete” in the first sentence might conceivably be read as “remains of course incomplete.” The intended meaning of either reading is uncertain. After much more work on his languages Tolkien said something similar to this in the drafts for a letter to Mr. Rang in 1967: “It should be obvious that if it is possible to compose fragments of verse in *Quenya* and *Sindarin*, those languages (and their relations to one another) must have reached a fairly high degree of organization — though of course, far from completeness, either in vocabulary, or in idiom” (*Letters*, no. 297, p. 380). There Tolkien’s qualification of the incompleteness as specifically in vocabulary and idiom actually implies that the other linguistic components of phonology, morphology, accidence and syntax are complete. So it is probably significant that the components in this latter group share the linguistic characteristic of being closed systems, comprised of a relatively small number of patterns, in any particular language, while the vocabulary and idiomatic phrases of a language constitute an open system continually and consciously added to by its speakers. It is possible that Tolkien is here referring to a similar sort of incompleteness in the *Qenya* of the poem, but, as it was around this time that the closed systems of this language first achieve a more or less complete form in the “Early *Qenya* Grammar,” Tolkien may be alluding in a tentative manner to this near completeness in the grammatical sense.

The reading of the final sentence, *So that they should be different & yet the same*, which Tolkien underlined, is also not entirely certain. His meaning may be that he wanted the names to have forms that sounded consistent with each other but with sufficient variety, or that they should seem distinctive or even strange in their actual specific forms and yet familiar in their sound-patterns and rhythms.

Variant Readings of Version N1c.

Bodleian Library, Ms. Tolkien 24, folio 51.

'N•oromandin eller tande, >> *I oromandin eller tande*
(N1, line 5; MC 215)

wilwarindeën >> *wilwarindeën*, (line 6; MC 216)

"Lightly tripping whirling lightly" >> "Tripping lightly, whirling lightly,"

"snowdrop," >> "snowdrop (Nieninqe),"

"wood-spirits (too) came" >> "wood-spirits came"

"(with) feet" >> "with feet" (MC 216).

Notes on N1c.

Line 4: This line originally read **yan i vilya anta miqilis**. An *r* was written in pencil above the *n* in **yan**, presumably indicating a change to **yar**. Following **vilya** the word **ti** was added in a different colored ink. Later parentheses written in red pencil were placed around **ti**, probably to show that it was left implicit in the poem. (The reading of N1 is *yar i vilya anta miqilis*.) As a separate change an underscore in pencil connecting the final letter of **vilya** to the first of **ti**. In the left margin there is an annotation "older *vilyar*," referring to the reading in N1a and N1b; and in the right margin "*vilyen* (nom. plur.)."

The singular **vilya** 'air' now agrees in number with the form of the verb **anta** (unchanged from N1b) rendered 'gives', which is consistent with singular *elle* and plural *eller* in lines 2 and 5. The tentative form **ti** is probably the object 'her' understood as part of the relative construction, under the conception that *ya(n)* is an indeclinable relative pronoun which may be optionally defined by a pronominal word in the relative clause (cf. EQG 54). For an approximate parallel to the word order SUBJECT + OBJECT PRONOUN + VERB, cp. *wingildin o ... alkantaniëren* 'the foam-maidens ... made (it) shine' (*Earendel*, lines 5–6, below p. 100). The underscore may tentatively suggest an enclitic attachment of the pronoun **ti** to the word that precedes it (as with Greek pronouns), but this has no close parallel in Qenya.

The change of **yan** to **yar** introduces an alternative conception of relative-clause syntax, with the relative pronoun inflected to indicate its role in the relative clause, much as in English *who*, *whom*, *whose*. Thus **yar** is literally 'to whom', as in the translation, "to whom the air gives kisses."

Line 5: 'N•oromandi >> 'N•oromandin. In the left margin are annotations of prior readings, "older -i, older *elle*, *r*." For the plural verb form **eller** 'came' see the note on N1b, line 5.

Line 6: Annotation at the left: "older *wilwarindear*." This is the form in N1a and N1b. For the change to **wilwarindeën**, see the note on N1b, line 6.

Line 7: Annotation at the left of the reading in N1a: "older *qant* 'i lie." For **lossellie**, see the note on the same form in N1b, line 7.

Line 8: Annotation at the left: "older -i/e, -ar." This presumably refers to the endings of the two forms in *táli paptalasselindear*, the reading of N1a and N1b. The significance of the *e* is uncertain. The fact that the preposition 'with' is placed in parentheses in the translation given here for this line, "(with) feet like the music of falling leaves," may indicate that the relationship is unexpressed in the Qenya, i.e. the construction is absolute, 'feet (being) like falling-leaf-music', and that they are the feet on which the dancers are moving is left implicit. It should be noted that Tolkien first wrote "fallen" and changed it to "falling" in this version of the translation. This may be only a slip, as the reading of all the other versions seems more appropriate; but leaves already fallen can also make music when blown by the breeze, and the verb is not actually expressed as such in the compound *paptalasselindea*, since the verbal element underlying QL *papt*- 'small leaf' is *papa*- 'tremble'. Also note that *lanta*- is translated either 'falling' or 'fallen', depending on the context, when it is used as a compound element in OM2a, lines 18 and 28.

Version N2.

Norolinda pirukendëa
lende tanna Nielikkilis,
sana wende nieninquëa
yan i wilyar antar miquelis
loromandi tanna lende [5]
ar wingildi wilwarindie
losselie telerinwa:
táli lantalasselingeie.

Glossarial Commentary on N2.

- 1] *linda* ‘soft, gentle, light’.
pire ‘toe’, dual *piru*.
cende ‘point’. *pirucendea* ‘on the points of her toes’.
- 4] *mikwi-* ‘kiss’. *miquelis(s)-* ‘soft, sweet kiss’.
- 5] *oromandi* ‘mountain dweller’.
- 6] *wilwarindea* ‘like a *wilwarin* or butterfly’, pl. *wilwarindie*. cf. *laurie*, pl. of *laurea*.
- 8] *lasselantelingea*. *linge* ‘musical sound’. *lasselantal*. *lantalasselinge* ‘with a musical sound of falling leaves’.

Notes on N2.

Line 1: **Norolinde** >> **Norolinda**. The gloss of the second component of this word, *linda* ‘soft, gentle, light’, is quite close to that of QL *linda* ‘gentle, kind; soft’, which presumably underlies the conception of the form in the earliest version of the poem. The *Etymologies* has a base SLIN- with two primitive derivatives **slindā* (>> **slindi*) ‘fine, delicate’ and **slinyā* ‘lean, thin, meagre’, and apparently connected with the first of these a Qenya derivative *linda* ‘fair’, though this is said to be blended with **lindā* ‘sweet-sounding’ (V 369, 386; VT 46, p.14). The idea here may be that in the compound *-linda* preserves the unblended meaning of the base SLIN-, with the senses ‘delicate’ and ‘meagre’ leading to ‘soft, gentle, light’.

The noun *pire* ‘toe’ seems to be newly conceived so that its dual form *piru* can account for the beginning of the form **pirukendëa**. But the root of the second component *cende* ‘point’ apparently goes back to QL KENYE ‘prick’, the noun being reminiscent of its derivative *kent* ‘a sharp point’.

Line 2: For the past-tense verb **lende** compare the Etym. base LED- ‘go, fare, travel’ with the derivative Q *lende* ‘went, departed’. In the essay “Quendi and Eldar” *lende* is given as the past tense of *lelya-* ‘go, proceed (in any direction), travel’.⁵ The demonstrative **tanna** is presumably based on the same stem that goes back to QL root TA-, TAMA, and is attested in EQG *sa (ta)* ‘that (there)’ and Etym. base TA- ‘that’. The inflexion *-nna* is the case ending familiar from such allative nouns as *lúmenn(a)* ‘on the hour’, *falmalinnar* ‘on the foaming waves’, and *Endoreнна* ‘to Middle-earth’.⁶ So the meaning of **tanna** is ‘to that (place), thither’.

Line 3: The demonstrative **sana** modifies **wende** ‘maiden’. Its stem closely parallels *ta-* in its conceptual development, going back to QL *sa-*, equated with *e-*, *en-*, and *ta-*, and attested in EQG *sa (ta)* ‘that (there)’ with an adjectival form *sanda* (pp. 54–5). In an unpublished discussion of Quenya demonstrative and relative pronouns (probably dating from around the 1940s) Tolkien explains that *sa*

⁵ *The War of the Jewels*, edited by Christopher Tolkien, 1994, p. 363.

⁶ *The Fellowship of the Ring* (FR), 1954, pp. 90, 394, *The Return of the King* (RK), 1955, pp. 245–6.

refers “to a time already in mind or under discussion” or “a place already discussed,” and that *sana* means ‘that very thing (already referred to)’ and is one of a group of pronouns that are adjectival in form but “used substantivally.” In the phrase **sana wende** we probably have the adjectival usage itself, with a meaning like ‘that very maiden’ or ‘that same maiden’, referring back to *Nielikkilis* in the previous line and further qualified by the relative clause in the next line.

Line 4: The relative pronoun **yan** is in the dative case with the same inflexion *-n* as in the personal pronoun *nin* ‘for me’ (FR 394). The noun **wilyar** is the plural of the same word *vilya* ‘air’, pl. *vilyar* ‘airs’, that appears in the earlier versions of the poem, but in an archaic form. In *The Lord of the Rings*, Appendix E, II, the name of letter number 24 of the Fëanorian Tengwar is given as “*vilya* air, sky (older *wilya*)” (RK 401). For the plural inflexion of the noun, compare *rámar* ‘wings’, *yuldar* ‘draughts’, *tellumar* ‘vaults’, *fanyar* ‘clouds’; and for the plural inflexion of the verb **antar** ‘give’, compare *lantar* ‘fall’ and *tintilar* ‘tremble’ (FR 394).

The stem of **miquelis** is given in the gloss *miquelis(s)-* ‘soft, sweet kiss’, the first element of which derives from the root form given here as *mikwi-*. This goes back to QL MIQI ‘kiss’, which has derivatives *mique* ‘a kiss’, *miqile* ‘kissing’, *miqilitse* ‘little or tender kiss’ and *miq-* ‘to kiss’. For the second element *-lis(s)-* compare *lisse-* ‘sweet’ in *ve linte yuldar ... lisse-miruvóreva* ‘like sweet swift draughts of the white mead’ (FR 394).

Line 5: The original reading **lenna tanna** was changed to **tanna lende**. The verb *lenna* ‘go’ is given in *The Etymologies* together with *lende* ‘went, departed’ in the entry for the base LED- (see VT 45, p. 27). The subject **oromandi**, glossed as ‘mountain dwellers’, is a reinterpretation of the same form translated as ‘wood-elves’ or ‘wood-spirits’ in earlier versions of the poem. The potential meaning ‘mountain’ for the element *oro-* goes back to QL *oro* ‘hill’, *orme* ‘summit, crest’, *orwa*, *orda* ‘lofty’, and is seen in *oromardi* ‘lofty halls’, which refers to the dwelling of Manwe and Varda atop Mount Everwhite in Valinor (FR 394; the word “lofty” was added in the 2nd edition of FR, 1965). The absence of a plural inflexion in either **lenna** or **lende** is curiously reminiscent of *elle tande* in the earliest two versions. The explanation suggested above is that a collective plural subject can take a singular verb (see the note on N1a, line 5).

Line 6: The third *i* of **wilwarindie** overwrites an *e*. Tolkien probably had one of the earlier versions of the poem at hand, in which the corresponding word was either *wilwarindear* or *wilwarindeën*, with the nominative plural adjective ending of an earlier conception of the grammar. For the adjectival plural in *-ie* compare *laurië* in *laurië lantar lassi* ‘like gold fall the leaves’ (FR 394).

Line 8: As originally written this line was **táli lasselantalingane**. The second word was altered to **lasselantane**. A replacement for the entire line, **talinte ve lasselanta**, was written just below it, then struck through. Below this and aligned with **lasselantane** is the word **lantalasselingëa**, apparently intended to replace it (though the earlier word was not deleted), and this was altered to **lantalasselingie**. The glossarial note on this word begins with another variant *lasselantalingea*. This and the apparently incomplete form *lasselantal* presumably arose before the final reading, which seems to have emerged in the course of writing the note. This is the plural of the glossed form *lantalasselingea* ‘with a musical sound of falling leaves’. For the third element, given as *linge* ‘musical sound’, compare *linga-* ‘to hum like the string of a harp’ in the glossarial commentary on the poem *Earendel* (below, p. 100).



Earendel

Placed with the early drafts of *Oilima Markirya* and *Nieninge* are two versions of the poem *Earendel*, the third Qenya poem included in the essay “A Secret Vice” by J. R. R. Tolkien.¹ The text in both versions is essentially the same as that in the essay, but one of them (which we designate *E1a*) is accompanied by a glossarial commentary, while the other (*E1b*) is transcribed using the spelling conventions of Finnish, in similar fashion to two of the drafts of *Oilima Markirya*, OM1e and OM1g. As in the second of these, in *E1b* Qenya *w* and *q* are spelled *v* and *kv*, respectively, and the long vowels *á*, *é*, *í* and *ú* are transcribed by the double letters *aa*, *ee*, *ii* and *uu*. There are English versions accompanying both of the Elvish texts.

The translation included with *E1a* is a line-by-line and largely word-for-word rendering in prose that seems to closely anticipate the prose translation given in the essay. Accompanying *E1b* is the first draft of the verse rendering of the poem, a typescript of the second version of which, bearing the title *Earendel at the Helm*, was inserted into the manuscript of the essay (MC 220, note 10). That the manuscript text is the initial version of the English poem is indicated by the fact that it replaces a false start on a different translation that begins “Then sailed on his gleaming galleon / Earendel” and goes no further. There are rejected starts on several of the individual lines of the English poem, and one that was completely rewritten, though only to change the final word (“flower” >> “blossom” in line 7) clearly in order to supply the rhyme with the next line. The poem seems to have achieved a shape similar to the typescript version in essentially a single pass, though the latter has many revisions in wording and the expansion of the final tag, “The road goes on forever,” into a sort of coda echoing the first three lines of the poem:

The road goes on forever,
Earendel at the helm,
His eyes shining, the sea gliding,
To havens in the West.

The versions of *Earendel* presented here were written on the back sides of the manuscript pages containing the rejected drafts of the English versions of “The Lost Ark” (LA2a and LA2b, above, pp. 69–70). Since these drafts were crossed out it seems likely that *E1a* and *E1b* are more recent, if not necessarily by a very long time, and so perhaps closely associated with LA2c. And this version of “The Lost Ark,” described as “from the Finnish,” is on the same manuscript page as one of the Finnicized versions of *Oilima Markirya*, OM1e (p. 72). The fact that this Finnicization was applied to two of the three Qenya poems that Tolkien presented in a later but closely related form as part of “A Secret Vice” suggests that these versions may be connected to the statement with which he introduced the poems in the essay: “I can sympathize with the shrinking of other language-makers, as I experience the pain of giving away myself, which is little lessened by now occurring for a second time.” Christopher Tolkien states that the manuscript of the essay “was later hurriedly revised here and there, apparently for a second delivery of the paper long after,” but that the phrase about Tolkien giving himself away “for a second time” is part of the original text (MC 3, 213, 220, note 7).

¹ *The Monsters and the Critics and Other Essays* (MC), edited by Christopher Tolkien, 1984, pp. 216–17.

Tolkien does seem to have refamiliarized himself with C. N. E. Eliot's *Finnish Grammar* at or around the time he was composing "A Secret Vice." In the essay he says, "For us departed are the unsophisticated days, when even Homer could pervert a word to suit sound-music; or such merry freedom as one sees in the *Kalevala*, when a line can be adorned by phonetic trills – as in *Enkä lähe Inkerelle, Penkerelle, pänkerelle* (Kal. xi.55), or *Ihveniä ahvenia, tuimenia, taimenia* (Kal. xlviii.100), where *pänkerelle, ihveniä, taimenia* are 'non-significant', mere notes on a phonetic tune struck to harmonize with *penkerelle*, or *tuimenia* which do 'mean' something" (MC 218). These examples are taken from Eliot's section "On the Dialect of the *Kalevala*" where he makes a similar basic point that in the Finnish epic there is "a habit of repeating the same idea under numerous synonyms for the sake of emphasis and of creating new words for the sake of parallelism or alliteration, which have sometimes a meaning and bear testimony to the flexibility and fecundity of the language, but sometimes are absolutely unmeaning."²

In the upper right corner of the page containing E1a Tolkien wrote, "Specimen of quantitative metre." And indeed the pattern of the quantities of the syllables in each line of the poem is regularly the following:

– – | ~ ~ – | ~ – | ~ ~

This presupposes the use of *elision*, the final vowel of a word not being counted as a separate syllable when the following word begins with a vowel (as in *kiryasse Earendil*), and that the quantity of the final syllable of a word ending in a consonant is contextually determined (as in Latin prosody), being counted as short when the following word begins with a vowel and long when it begins with a consonant (as in *Earendil* or vs. *langon veakiryo*). In non-final positions in the word, syllables containing long vowels or short vowels followed by more than one consonant are counted as long, while those containing a short vowel and only one or no consonant before the next vowel are counted as short.

In this article we give the texts of E1a and E1b, along with Tolkien's translations and his glossarial commentary on E1a. As with *Oilima Markirya* and *Nieninqe* we have also provided editorial notes on the relation of the vocabulary and grammar of this Quenya poem to those in the dictionaries and grammatical texts previous to or contemporary with it.

² *A Finnish Grammar*, Oxford, 1890, pp. 228–9. It is interesting to note that the Finnish words *tuimenia* and *taimenia* were incorrectly reversed in Tolkien's comment in the essay, with respect to which is the non-significant one. The word *taimenia* is the partitive plural form of *taimen* 'sea-trout', while the form *tuimenia* is the meaningless word employed as an anticipatory echo of *taimenia* in the original line of the poem. Given that these words differ only by a single letter, the mistake may have been purely typographical. (This observation was made by Patrick H. Wynne in "Finnish and Quenya," a paper delivered at the 25th Mythopoeic Conference, Washington, D.C., 1994.)

Version *E1a*.

Specimen of quantitative metre.

San ningeruvisse lútier
kiryasse Earendil or vea,
ar laiqali linqi falmari
langon veakiryo kírier;
wingildin o silqelosseën [5]
alkantaniéren úrio
kalmainen; i lunte linganer,
tyulmin talalinen aiqalin
kautáron, i súru laustaner.

Then upon a white horse sailed
 Earendel, upon a ship over the sea,
 and green wet waves
 the neck of the sea-ship clove
 the foam maidens with flower white hair [5]
 made (it = *o* in prec. line) shine of the sun
 in the lights; the boat hummed like a harp string
 the masts tall bent to the sails
 the wind rushed.

Glossarial Commentary on *E1a*.

- 1] *ningeru*, male personified form of *ninqe* ‘white’.
- 4] *lango*- ‘neck’. *kiri*- ‘cleave’.
- 5] *wingild*- (*winge* ‘blowing foam, spray’) ‘foam-maiden’.
silqe ‘tress’. *losse* ‘white-flower’, *silqelossea* ‘with hair like white flowers’.
- 6] *alkanta*- ‘make shine’, *alkantaniéren* † form of ord[inary] *alkantanéren*, fem. pl. past tense.
- 7] *linga*- (pa.t. *linganen*) ‘to hum like the string of a harp’.
- 8] *tyulme* ‘mast’.
- 9] *kauta* ‘to bend’, *kautáron*, aor. used † as equiv[alent] of other p[ast] tenses in the verse.

Notes on *E1a*.

Line 1: Cf. QL *san* ‘then, at that time’, *ninqe* ‘white’, *lutta*-, *lutu*- ‘flow, float’ pa.t. *lūte*, and in the “Qenya Word-lists” (QW) *lut*- ‘float, sail’ (below, p. 134). In the use of *-ru* as a suffix to indicate male personification, we are perhaps seeing an analogical influence from three masculine nouns in QL, *haru* ‘grandfather’, *heru* ‘lord’ and *veru* ‘husband’, in the last two of which the *r* clearly originates as part of the root. Subsequently in the *Etymologies* the pronouns *sŭ*, *sō* ‘he’ and *sī*, *sē* ‘she’ are given under the demonstrative stem *S-*, and *-ru* could derive from the first of the masculine forms by normal intervocalic voicing and rhotacism of original *s*. The ending of the inflected form **ningeruvisse** is the “Early Qenya Grammar” (EQG) consonant-declension inessive *-isse*, presumably used as a variant for poetic purposes (PE 14, p. 47). For the labial consonant *v* (perhaps < *u*) inserted between the stem and ending to support

the syllable division, refer to the “Qenya Declensions” (QD), where *pundo* has the variant genitive plural forms *punduvion*, *punduion* (below, p. 111). The ending of *lútier* is seen in the “Qenya Congugations” (QC) *túlier*, the shorter 3rd person singular past-tense form of both the longer masculine *túliéro* and feminine *túliére* (below, p. 127).

Line 2: The form **kiryasse** is given in EQG as the inessive case of *kirya* ‘ship’, with the meaning ‘on board’, specifically where this indicates “place,” in contrast with the allative *kiryatta*, used for ‘on board’ in the sense that refers to “motion” (p. 46). The name **Earendil** goes back to QL in the form *Earendl* “the wanderer, the greater sailor who sailed up into the sky in his ship Vingelot, which is the morning or evening star,” and has a patronymic derivative *Earendilyon* that is “used of any sailor.” The name is associated in QL with the word *ea*, *earen* ‘eagle’. The Qenya name appears in the form *Earendel* in the Gnomish Lexicon under the entry for the Goldogrin form of the name *Ioringli*, and in references to the character in a few other entries. In the entry for *Ailwing*, the older spelling of *Elwing*, “the name of the maiden loved by Ioringli,” the citation of the Qenya form *Earendel* was later altered to *Earendil*. For the phrase **or vea**, cf. QL *or* ‘on’ and QW *vea* ‘sea’.

Line 3: Cf. QL *ar(a)* ‘but’, *laiqa* ‘green’, *linqe* ‘water’, and *falmar* ‘wave as it breaks’. The word **ar** is also used in the sense ‘and’ in the poem *Nieninqe*, line 6 (above, pp. 90–92, 96). The form of the plural adjective **laiqali** employs the plural suffix of the vowel-stem nouns, presumably as a poetic variant used for the sake of the metre. For the attributive use of *linqe*, here in the plural form **linqi**, compare the compound *lúnelinqe* ‘blue-flowing’ in OM1f, line 3 (above, pp. 74–5).

Line 4: The final *-n* of **langon** is the nominative case ending, seen in QD *ondon*, *kiryan*, etc. In the singular this ending applies to the vowel-stem nouns, whose accusative case is uninflected, but not to the consonantal or semi-vocalic stems, where the nominative singular is uninflected and the accusative ends in *-a*, as *nēr*, acc. *nera*; *pole*, acc. *polya*; *pilin*, acc. *pilinda*. In the plural the declension is more uniform, with the only variation being between the plural markers *-li* and *-i*, so that all nominative plurals end in the case suffix *-n*, and all accusative plurals consist of the bare plural stem. As an additional complexity it seems that the nominative suffix *-n* was usually only employed with animate subjects, and when used with inanimate nouns in poetry it apparently indicated “personification” of the noun (cf. the note on *kirya* in OM1d, line 7, above, p. 63). It is because of these variations in the nominal declensions that in the poem we have some subjects marked by final *-n* and others uninflected: *langon*, *wingildin*, *tyulmin* vs. *Earendil*, *lunte*, *súru*. The genitive singular ending *-o* in **veakiryo** applies to the consonant-stem nouns in EQG, as *peltas*, gen. *peltakso* (p. 44). In QD this applies to the *a*-stem nouns as well, so that we have *kiryan*, gen. *kiryo*, alongside *pilin*, gen. *pilindo* (p. 113). The third person singular past-tense ending of **kírier** is the same as that of *lútier* in line 1. For the verb *kiri-* ‘cleave’, cf. the QL root with the variant forms *KIRI*, *KISI*- and *KIRISI*- ‘cut, split’.

Line 5: Cf. QL *’winge* ‘foam, spindrift, froth, scud’, *’wingild-* ‘nymph’, *silqe* ‘tress of hair’, and *losse*, *lossille* ‘rose’. The entry for *silqe* was given hesitantly under the root *SILI*, from which derive the names *Sil* and *Silmo* for the Moon, the verb *sili-* ‘gleam, glint’, and various words for objects that shine, or are white or silver in color, such as *siloine* ‘swan’ and *silwin* ‘birch’. The entry *silqe* was queried because of an alternative possibility of its derivation from a root with the variant forms *SRKR* ‘fat’ and *SLKL* ‘rich, lush’, under which there is another entry for *silqe* ‘glossy hair’, and a mention that it may belong “under *SILI*.” The association of *losse* with the color white seems to have resulted from the resemblance of GL *glôs*, a poetic form of *lôs* ‘a flower’, to the words *gloss* ‘white, clear white’ and *glost* ‘whiteness’. In the version of the poem *Oilima Markirya* included in the essay “A Secret Vice” *losse* is the plural form of an adjective (presumably **lossa*), replacing *ninqe* ‘white’ in the previous version (see above, pp. 81, 84). The form **silqelosseën** is the nominative plural of the adjective *silqelossea* ‘with hair like white flowers’, modifying the nom. pl. noun **wingildin**.

The intervening form **o** is explained in the translation as meaning ‘it’, the object of the verb in the next line, *alkantaniéren* ‘made (it) shine’. It is translated this way because it refers back to the ship (rather than to Earendil), the image being that the white hair of the foam-maidens is reflecting the sunlight and causing the ship to shine. Literally the pronoun means ‘him’, since it agrees in gender with the noun

ningeru, a word that means in essence ‘white male’, apparently a term for a white horse used here metaphorically to refer to Earendil’s ship. Compare the unemphatic accusative 3rd person masculine pronouns *hu*, *ho* in EQG, and the statement there regarding the singular pronominal stems *hu-*, *hi-*, *ha-* that the “*h-* frequently [was] dropped in unemphatic and pre-verbal forms” (pp. 52–3). Because the pronoun is masculine in Qenya there may have been a potential ambiguity, so that the text might be understood as meaning that the reflected light causes Earendil to shine. Tolkien probably chose the translation “made it shine” over “made him shine” since it would be unclear that the latter could refer primarily to the white horse (and thus the ship), English *horse* being unspecific as to gender. It should be noted that the translation contains a different ambiguity, and might be understood to say that the maidens made their *hair* shine in the sunlight, though clearly the Qenya text itself cannot mean this.

Line 6: The second *e* of **alkantaniären** overwrites an original *i*. QL under the root ĶKL has the verb *alkana-* ‘to blaze’, along with *alka* ‘ray’, *alkara* ‘brilliant’ and *alkarin* ‘temple, shrine’. The verb *alkanta-* ‘make shine’ looks like a causative stem derived from *alkana-*. The ending *-ren* marks the feminine plural, as in QC past tense *tüliären*. And the poetic form (marked by “†”) has a past-tense stem form *alkantanié-* with stem vowels comparable to *tülié-* in *tüliären*. The stem-final *e* is short when followed by a word-final consonant or more than one consonant before the next vowel, as in 1st person singular *tülien* or perfect-tense fem. sg. *tüliende*, pl. *tülielden*. The *é* is long when followed by a single consonant that begins another syllable, as also in past-tense 1st person dual *tüliémur*, pl. *tüliémen*, etc. (below, pp. 124, 126–7). The citation of the “ordinary” form *alkantanéren* suggests that, in the case of past-tense stems derived by suffixing *-n-* to the present stem followed by the past-tense stem vowel(s), the rule is to use the vowels *-e-* and *-é-* in the ordinary form rather than the vowels *-ie-* and *-ié-* employed in past-tense formations (like *tülien*, *tüliéro*, etc.) where the stem is formed by strengthening of the root instead of a suffix. Parallel to *alkantanéren* in this respect are *linganer* and *laustaner* (in lines 7 and 9 of the poem), and *falastanére*, *laustanéro*, and *ninqanéron* in OM1f, lines 5, 9 and 11. The poetic form **alkantaniären** contains a blending of the two types.

The form **úrio** is the genitive of *úri* ‘the sun’, modifying the noun *kalmainen* in the following line. QL gives *Uri* as one of the names of the Sun, and *úri* is glossed as ‘the sun (disc)’ in connection with its use in OM1f, line 21. For the genitive formation compare QD *sinqe*, gen. *sinqio*; *mallen*, gen. *malleo*; and *tyalien*, gen. *tyalio* (pp. 111–12).

Line 7: We can compare **kalmainen** ‘in the lights’ with the second noun in the phrase *kirya kallière kulukalmalinen* in OM1d, lines 7–8, translated ‘the boat was shining with (or in) golden lights’ in LA1a. There is a semantic difference in that the source of the light is clearly external to the ship (being *úrio* ‘of the sun’) and is only incidentally associated with the subject (*wingildin* ‘the foam maidens’) in that their white hair is reflecting the sun. In this construction **kalmainen** could be viewed as a partitive, and metaphorically parallel to EQG *i tolma kuluinen* ‘the helm of gold’ (p. 46), in the sense that the maidens with hair of sunlight made the ship shine. But there is also a clear sense in which the light is instrumental to the shining; and the fact that the word is translated as plural ‘in the lights’ suggests an interpretation of its construction as *kalma-i-nen*, with a variant plural suffix *-i-* used instead of *-li-* for the sake of the metre. And these considerations suggest that *-nen* had already emerged in Tolkien’s conception as a suffix of the instrumental case. In the third of the Qenya Declensions Tolkien notes the archaic and rare use of the form *kiryainen* as an instrumental plural to a variant singular *kiryain* (p. 115).

For **lunte** ‘boat’ cf. QL *lunte* ‘ship’, related to *lutta-*, *lutu-* ‘flow, float’. The final *-r* of **linganer** ‘hummed’ is a 3rd person singular ending comparable to that in *lútier* ‘sailed’, *kirier* ‘clove’ and *laustaner* ‘rushed’ in lines 1, 4 and 9. In the gloss *linga-* ‘to hum like the string of a harp’ the past tense is cited as *linganen*. This is specifically the 1st person singular past tense, comparable to QC *tülien*.

Line 8: Cf. QL *tyulma* ‘mast’ and *aíqa* ‘steep’. The latter is related to *aiko* ‘cliff’, *aíqasse* ‘precipice’ and *aíqaire* ‘fir or pine’, so that the sense development from ‘steep’ > ‘high’ > ‘tall’ was already anticipated. This nominative plural **aíqalin** is presumably a poetic variant of ordinary **aíqen*, with ending parallel to *silqelosseän* in line 5 or *laikven* in OM1g, line 19. The use of the plural suffix *-li* as a poetic variant is for the sake of the metre, and is parallel to the accusative plural adjective *laíqali* ‘green’

in line 3. Comparison of the gloss *tyulme* ‘mast’ with the nominative plural **tyulmin** in the poem suggests that the declension of this noun is like that of QD *sinqe*, nom. pl. *sinqin*. The use of the nominative ending apparently indicates personification of this inanimate noun (see the note on *langon* in line 4). For **talalínen**, cf. *talaliinen* in OM1g, line 4, and *talainen* in OM1f, line 4, which is accompanied by the gloss *tala* ‘sail’. Similarly to these uses, **talalínen** is here the instrument of the action of the masts, expressed by *kautáron* ‘bent’ in the next line.

Line 9: The ending *-ron* of the verb **kautáron** is masculine plural, marking agreement with the subject *tyulmin* ‘masts’ in the previous line, and comparable to past tense *ondoin ninqanéron* (‘the rocks shone white’) in OM1f, line 11. The shape of the verb inflexion is similar to QC aorist subjunctive 3rd person masc. pl. *tuláron*, which differs only in tense-stem vowel from the aorist (indicative) 3rd person masc. pl. *tuliron* (pp. 125, 127). According to the gloss the verb here is *kauta-* ‘to bend’ and the tense is aorist, so apparently the conception of the subjunctive seen in QC had not yet emerged. For another aorist formed with stem-vowel *-a-*, cf. *númetar* in OM1f, line 14, which is glossed as the 3rd person singular aorist of the verb *númeta-* ‘go down in the west’, contrasting with *kaire*, line 19, glossed as 3rd sg. poetic feminine for *kair*, 3rd aor. of *kaya-* ‘lie’, i.e. with no stem vowel between verb root and pronominal ending (above pp. 74–5). The variation is presumably accounted for by the fact that *kauta-* and *númeta-* are derivative stems. A similar pattern was described in QV, where the present tense is regularly marked by stem-vowel *-i-* but by *-a-* in some derivative stems, *hosta-* being the example given there (PE 14, p. 34).

For **i súru laustaner** compare line 9 of OM1d, *súru laustanéro* ‘the wind was roaring’. The same line occurs in OM1f, where *súru* is glossed as ‘wind, gale’ and *laustane* as the past tense of *lausta-* ‘roar’. According to a note in the translation of the poem as incorporated in “A Secret Vice,” the meaning of this verb “was not ‘roared’ or ‘rushed’ but made a windy noise” (MC 216).

Notes on the Translation of Ela.

Line 5: The word “it” was struck through at the end of this line.

Line 6: The parenthetical “*o* in prec. line” is a reference to the Qenya word *o*, equated with ‘it’ here, to supply the object of the transitive verb: ‘made it shine’. See the note above on the text of line 5. Tolkien first wrote “in the sun” and then changed “in” to “of.”

Line 8: The word “by” was deleted just before “bent.” There is no English verb-form that is precisely equivalent in meaning to the Qenya aorist, which is indefinite as to time. Here it may suggest that the masts habitually bend, so that their action was going on at the past time of the specific past-tense forms translated by “hummed” and “rushed.” This is probably why the translation “bent” was chosen. Tolkien perhaps began to write “by the sails bent,” but realized that this would suggest that the verb has a passive sense, whereas the meaning of the original is that the masts (personified) actively perform this action. Although the preposition in the phrase “bent to the sails” was hastily written, and so not entirely certain, it fits the sense of the original by employing an active verb and describing an accompanying instrument of the action, albeit with an idiomatic English construction.

Version E1b.

San ninkveruvisse luutier
kirjasse Earendil or vea,
ar laikvali linkvi falmari
langon veakirjo kiirier;
vingildin o silkvelosseën [5]
alkantanieeren uurio
kalmainen; i lunte linganer,
tyulmin talaliinen aikvalin
kautaaron, i suuru laustaner.

A white horse in the sun shining
 a white ship in the sea gliding
 Earendel at the helm
 Green waves in the sea moving
 white foam at the prow spuming [5]
 The sun upon the sails
 Foam riders with hair like blossom
 Leaping upon the sea's bosom
 They sing and call
 The ropes like harps ringing [10]
 The sea spirits like echoes singing
 The masts against the sky
 The deep sails billowing
 The wild wind bellowing
 The road going on forever. [15]

Notes on the Translation of E1b.

Line 1: The beginning of an earlier translation is struck out just above this:

Then sailed on his gleaming galleon
 Earendel.

Line 3: This line is not indented in the manuscript, but lines 9 and 12 clearly are, marking the ends of their respective three-line stanzas. It appears that the rhythm of the poem emerged as Tolkien wrote it, so we have extended the graphic indication of the stanzaic pattern throughout, editorially.

Line 6: Two false starts on this line were struck through: "One gleam" and "The moon rising."

Line 7: This line was first written as: "Foam riders with hair like flowers."

Line 8: This line originally began: "Light from the."

Line 9: The word "Singing" was struck through at the beginning of this line.

Line 10: The word "ringing" was changed from "singing."

Line 11: The word "seagull" was altered to "sea spirits" in the act of writing this line.

Line 14: The word "white" was struck through before "wild."

Line 15: This was written to the right of line 14 because Tolkien had reached the bottom of the manuscript page.



Qenya Declensions

J. R. R. Tolkien composed several charts of the declensions of various Qenya nouns during a period extending from the late 1920s to the early 1940s. Although no definite date can be established for any of these, their relative sequence is apparent from the various changes in Tolkien's conception of the inflexions of the Qenya noun cases. We present three of these sets of declensions here as illustrating the conceptual development from the time of the "Early Qenya Grammar" up to that of the composition of the poem *Oilima Markirya*.¹

The earliest of the charts, which we designate *Version 1*, is on the back of a sheet containing two of the "Qenya Word-lists" associated with the drafts of the Secret Vice poems (see below p. 131). This consists of the declensions of eight nouns, *ondo*, *kalma*, *kantele*, *singe*, *pundo*, *pole*, *nēr* and *malo*, in four cases and two numbers, singular and plural. There is also a rejected column of four dual forms for the noun *ondo*, and deleted earlier versions of the declensions of both of the nouns *singe* and *malo*. The close association of these declensions with the word-lists is suggested by the fact that the first item listed on the front of the sheet is the noun *ondo* 'stone'. The categories are not marked in Version 1 of the declensions, but it is clear from Tolkien's arrangement of forms in the paradigms in EQG on the one hand and in the later charts on the other hand, that the four cases presented here are the nominative, accusative, genitive and dative.

The declensional patterns of Qenya nouns fall into two groups according to whether the noun stem ends with a vowel or with a consonant, and generally (though not exclusively) the inflexional endings of the vowel-stem nouns are consonantal, beginning with or consisting of a consonant, while the endings applied to the consonant-stems are vocalic. Thus for the stems *ondo*-, *kalma*-, and *kantele*- the nominative singular ending is *-n*, the dative singular is *-r*, and the plural inflexions *-lin*, *-li*, *-lion*, *-lir* all begin with the consonant *l*. For the stems *punduv*-, *poly*-, *ner*-, and *malw*- the accusative singular ending is *-a*, the genitive singular *-o*, the dative singular *-e*, and the plurals *-in*, *-i*, *-ion*, *-ir* all begin with the vowel *i*. The genitive singulars of the vowel-stem nouns are irregular, the ending for the noun *kantele* being the same *-o* as in the consonant-stems, while the genitive of *kalma* is *kalmo* and that of *ondo* is *ondu*.

The accusative singular of the vowel-stems consists of the bare stem of the noun; but for the consonant-stems it is the nominative singular that is formed from the bare stem. In the latter type the nominative may vary in some way from the actual stem seen in the other cases of the declension, usually due to some modification or reduction of the stem-final sounds when they come at the end of the word. Thus the stem *poly*- becomes *pole* in the nominative singular, and *malw*- becomes *malo*, in each case the stem-final semivowel being changed to a vowel and becoming more open in pronunciation: *y* > *i* > *e*; *w* > *u* > *o*. In the case of *nēr* the nominative singular has a long vowel, while the corresponding short vowel appears in the stem of the other cases and the plural, *nera*, *nerin*, etc.

The four case endings of the singular number of the consonant-stem nouns in this version of the declensions are the same as those in EQG, e.g. *peltas*, *peltaksa*, *peltakso*, *peltakse*, and so are the endings of the vowel-stem dative singular, and the genitive and dative plurals for both stem

¹ "Early Qenya Grammar" (EQG), edited by Carl F. Hostetter and Bill Welden, PE 14; see especially the discussions of declension, pp. 43–7, 73–9. For the date of the poem see above p. 53.

types, e.g. *kalmar*, *kalmalion*, *kalmalir*; *peltaksion*, *peltaksir*. But the endings of the other three cases of the vowel-stem singular have been changed from those in EQG, nom. *kalma* >> *kalman*, acc. *kalmat* >> *kalma*, gen. *kalman* >> *kalmo*. And the plural endings of the nominative and accusative are switched in function for both stem types. (See EQG 43–4.)

The noun *pundo* shows further variations in the forms taken by its stem. The accusative, genitive, and dative singular cases are formed with the consonant-stem endings applied to the stem *punduv-*, but the nominative, accusative, and dative plurals have the consonant-stem endings applied to a stem form *pundu-* that actually ends in a vowel. The genitive plural has variants from both forms of the stem. This situation may be explained in part by fact that the *ui* is a diphthong in Qenya (EQG 41). If we hypothesize that the *v* in the singular forms is due to a secondary development, perhaps from an earlier *w*, whose insertion was conditioned in part by the presence of a syllable boundary (*u-a* > **uwa*, *u-o* > **uwo*, *u-e* > **uwe*), then its occurrence in the plurals may have been obviated by the merging of the stem-vowel and ending to form a single syllable (*uin*, *ui*, *uir*). The declension of *pundo* resembles the earlier deleted declension of *malo*. This has the same pattern of variant stems *maluv-* and *malu-* except that the genitive plural has only the vocalic form *maluion*, while the consonantal form was also originally applied to the nominative and accusative plurals. The alteration of *maluvin* >> *maluin* and *maluvi* >> *malui* was made before this earlier paradigm was entirely replaced, with another stem form *malw-* used throughout except in the nominative singular. It seems likely that the declension of *pundo*, which is at the bottom of the sheet, was added to the chart at the same time that the declension of *malo* was revised.

In EQG the noun *malo* ‘rust’ is one of a class of nouns of “doubtful declension” whose singular cases have the endings of the vowel-stem nouns (*malo*, *malot*, *malon*, *malor*) but whose plurals have consonant-stem endings (*malwi*, *malwin*, *malwion*, *malwir*). Variant singular forms *malwa*, *malwo*, *malwe* are given and there is also a discussion of rare “historic endings” in the plural cases, *-ui*, *-uin*, *-uion*, *-uir*. While the etymological explanation of this pattern is not given in full, it is suggested by a statement in the preliminary outline of noun classes: “Nouns ending ... in *-o* are usually all vocalic but a few represent old stems in *-u-* as *malo* ‘rust’: *malwi*.” (See EQG 42, 44, 74.)

The plural endings of the preliminary declension of *malo* thus continue the earlier conception of the historical endings containing the diphthong *ui*, in which the semivowel *ɥ* has become vocalic. And the singular endings in *-uva*, *-uvo*, *-uve* seem to combine the inflexions of the consonant-stems with this semivocalic stem, the phonetic development perhaps being *ɥ* > *uw* > *uv* in this context. In the revision of the declension of *malo* and the application of these endings to *pundo* the implied historical development may be a split, with **malɥ-* becoming *malw-* but **pundɥ-* > **punduw-* > *punduv-*. The latter development would presumably be conditioned by the presence of the cluster *nd*, since Qenya allows only the velar clusters to be labialized — *ngw* and *nq* but not **ndw*, **ntw*, **mbw*, or **mpw*.

The deleted declension of *sinqe* is also a mixture of vowel and consonant-stem forms. The nominative singular *sinqin* and plurals *sinqilin*, *sinqili*, etc. are formed with vowel-stem endings, while the accusative and dative singulars *sinqia* and *sinqie* are formed with consonant-stem endings. All of these inflexional endings are applied to what appears to be a vowel-stem *sinqi-*. In the revised declension this vowel-stem with consonant-stem endings is retained in the singular, while in the plural the consonant-stem endings are applied to a variant stem form *sinq-*, thus *sinqin*, *sinqi*, etc. The relation of this revised declension of *sinqe* to that of *pole* is fairly closely analogous to the relation between the declensions of *pundo* and *malo*, with an alternation

of $e \sim i \sim y$ parallel to that of $o \sim u(v) \sim w$. And similarly we can suppose that the semivowel i became y where the resulting consonant cluster was permitted, as in *polya*, etc.; but where for example **ngy* was not tolerated, the variant development was $i_1 > i_2 > i$, the differences being that the combination *iy* never developed (or did not survive) and in the plural forms the stem vowel merged with the *i* of the plural endings.

Version 2 consists of the declensions of seven nouns, *telko* ‘stem’, *kirya* ‘ship’, *malle* ‘street’, *tyalie* ‘play’, *pilin* ‘arrow’, *nen* ‘nostril’, and *kas* ‘head’, in six cases and three numbers.² Similarly to Version 1 where only the duals of one noun were given, here only the dual paradigms for *telko* and *pilin* are given, apparently representative of the vowel-stems and consonant-stems respectively. This entire chart was deleted and the other side of the sheet used for Version 3 of the Declensions, but apparently before this the Dual section was separately deleted with a large “X” through the middle of its three lines of text.

The two cases added to the paradigm in Version 2 are the instrumental and the partitive. The former is given for all three numbers, but the latter only occurs in the singular. This section of the paradigm also gives a row labelled “B.” for *base* or *basic*, a form that is identical to the accusative case for each of the vowel-stems *telko*, *kirya*, *malle*, *tyalie* but the same as the nominative for the consonant-stems *pilin*, *nen*, *kas*.

For the nominative, accusative, genitive and dative cases the endings are mostly the same in Version 2 as those in Version 1. The differences are in the genitive singular of the vowel-stems and the dative singular of the consonant-stems. The *a*-stem *kirya* has gen. sg. *kiryu* in contrast with *kalma*, gen. sg. *kalmo* in Version 1. While the *e*-stem *malleo* shows the same ending as *kanteleo*, an “older *mallu*” is also mentioned, and *tyalie*, gen. sg. *tyaliu*, shows this same pattern of substituting *u* for the stem-vowel, perhaps favored in noun-stems ending in *ie* to avoid the three-vowel sequence in a form such as **tyalieo*, which would be strictly analogous to *kanteleo*, *malleo*. The consonant-stem dative singular ending *-e* in Version 1 (*nere*, *polye*, *malwe*) is here replaced by *-en* in *pilinden*, *nengen*, *karen*. Tolkien mentions that “forms such as *pilindar* [are] also found,” an inflexion apparently based on the accusative, a pattern spread from that of the vowel-stem accusatives and datives. The analogical proportion, *telko* : *telkor* :: *kirya* : *kiryar* :: *pilinda* : *X*, would lead to *X* = *pilindar*.

The new instrumental case is marked by the ending **-inen** for the singulars of both types of stems, *telkoinen*, *kiryainen*, *pilindinen*, *nenginen*, *karinen*. In the vowel-stems the initial *i* of the ending combines with the stem-vowel to form a diphthong, in the case of the *e*-stems the resulting combination being resolved as either *i* or *ai*, as in *mallinen*, *tyaliainen*. Since Qenya does not have a diphthong *ei*, this situation probably resulted from a phonological shift of **ei > ī*, except in the combination **iei > iai*, where the *e* was lowered to *a* instead of being raised to *i*, in order to preserve the hiatus with the preceding *i*. The plural instrumentals also all show combining of the case-ending with the plural markers, *-li* and *-i*, yielding the endings **-līnen** in *telkolīnen*, etc., and **-īnen** in *pilindīnen*, *nengīnen* and *karīnen*.

Another variant in the instrumental singular seems to be indicated by an *m* which Tolkien wrote above the third *n* in the form *nenginen*, apparently indicating an alternative form *nengimen*. This can be compared with the “older” dual instrumental *telkoimet*, which contrasts with the “later” form *telkoinent*. As the final *-t* is also the mark of the dual in other cases, older nominative-accusative *telkot*, later nom. *telkunt*, acc. *telkut*, we can analyze the older

² The nouns are not glossed in this version of the Declensions, but all seven appear in Version 3 which is clearly closely associated with it (see below), and there the nouns are glossed.

instrumental as *telko-ime-t*. While the later form, analyzable as *telko-inen-t*, shows that the full sequence *-inen-* has come to be associated with the instrumental case, independent of number, the absence of the second *n* from the older dual form suggests that it may be a secondary addition to the case-marker, perhaps ultimately connected with some other syntactic marker not originally associated with the dual, such as the final *n* of the vowel-stem nominative singulars, or that of the consonant-stem dative singular ending *-en*. If so then possibly the *-ime-* of the older dual instrumental shows a more archaic form of the case-marker, which underwent assimilation of the nasal in the combination **-ime-n > -inen*. Perhaps Tolkien had ultimately in mind a connection with the QL roots *Mĭ* and *Imi* ‘in, into’, which occasionally appear in a suffixed form *-mi* that has an instrumental nuance in *Qorinōmi*, a name of the Sun, literally ‘drowned in the Sea’ from *qorin* ‘drowned, choked’ + *Ô* ‘the sea’ + *-mi* (pp. 42, 61, 70, 78). If assimilation of an original labial nasal to a following dental nasal is indeed the explanation of the form of the ending *-inen*, then the alternative form *nengimen* may be due to a tendency for this assimilation to be resisted in that context of contrasting nasal sounds *ng* and *n* on both sides of the original *m*.

The other new case introduced in this declension is the partitive. This has only a singular form and is marked either by the suffix *-ita* or *-ika*, as in *telkoita*, *nengita* on the one hand and *kiryaiika*, *pilindika*, *karika* on the other. The forms *mallika* and *tyaliaika* show the same variation in the result of the combination of the *e* of the noun stem with the *i* of the ending as is seen in the instrumental singulars *mallinen* and *tyaliainen*. The form *-ika* is probably the etymologically more basic one. The variant *-ita*, containing the dental stop *t* instead of the velar *k*, apparently occurs in just those two forms where the preceding syllable begins with a velar consonant, *telkoita* and *nengita*, and so probably resulted from dissimilation between successive velars in the underlying form, **telkoika > telkoita* and **nengika > nengita*.

Version 3 of the Declensions has the paradigms for nine nouns (the seven of Version 2 together with *ondo* ‘stone’ and *nēr* ‘man’), inflected in twelve cases in addition to the basic form, and in three numbers. In this version the paradigm for each number is given on a separate sheet. The basic form is explicitly combined with the accusative in both the dual and plural paradigms, where the forms for each noun are marked by the number suffix (dual *-t* or *-ut*, plural *-li* or *-i*) but no case suffix. In the singular the basic form is listed separately (as in Version 2) since it is identical in form with the accusative in the vowel-stems but with the nominative in the consonant-stems. The added cases in this version are the Allative, Inessive (or Locative), Ablative, a generic Adverbial case, and two Adjectival cases. Only one of the adjectival cases occurs in the plural, and neither in the dual.

The Allative case is marked in the singular by the suffix *-nta* in the vowel-stems and by *-ta* in the consonant-stems. In stems that end in a consonant cluster, like *pilin*, acc. *pilinda*, or *nen*, acc. *nenga*, there are alternative forms of the allative, *pilin(da)ta*, *nen(ga)ta*, with and without the second consonant. In the forms with the full cluster an *a* comes between the stem and the suffix *-ta*. The Ablative case is marked by *-llo* in the vowel-stems and *-ullo* in the consonant-stems. The *s*-stem *kas* has the alternative ablative forms *kallo* and *karullo*, the former presumably the result of assimilation in a form without the intervening *u*, i.e. **kas- + -llo* (or *-lo*) *> *kaslo* or **karlo > kallo*. The vowel-stem *malle* also has the variant ablatives *mallello* and *malleldo*. The latter ending *-ldo* is called a “by-form” in the notes appended to the singular paradigm, and may be euphonically motivated, i.e. to avoid the repetition of the *ll* in nouns that contain this cluster. The Inessive or Locative case is found with the suffixes *-sse* and *-isse*, in the vowel and consonant-stems respectively. The noun *kas* has only the shorter form *kasse*, comparable to allative *kasta* and ablative *kallo*. Tolkien notes an inessive by-form *-ste*, perhaps occurring in

such nouns as *lasse* ‘leaf’, where a form **lasseste* would avoid the repetition of the cluster *ss* in the regular vowel-stem inessive form **lassesse*. The ablative and inessive singulars also have shorter forms without the final vowel and with simplification of the geminate consonant, *-al*, *-el*, *-ul*, etc., and *-as*, *-es*, *-os*, *-is*.

The dual forms of these three cases add a final *-t* to the singular forms, with certain historical changes applied to the result, so that the vowel-stem endings are allative **-ntat** > **-ntas**, ablative **-llot** > **-llut**, and inessive **-sset**, and the consonant-stem all. **-(a)tat** > **-(a)tas**, abl. **-ullot** > **-ullut**, and iness. **-isset**. The plurals are formed by adding the case-endings after the plural suffix *-li* or *-i*, but with an additional *n* following the case-ending, which is optional in the allative. Thus the vowel-stems have all. **-linta(n)**, abl. **-lillon**, and iness. **-lissen**, while the consonant-stems have all. **-inta(n)**, abl. **-illon**, and iness. **-issen**. For the earlier conception of these adverbial cases of direction or location see the Early Qenya Grammar, where most of the features of the singular and plural paradigms are already present. A couple of significant differences in EQG are the alternative allative ending *-tta*, not represented here in the declensions, and the final consonants in the allative plural ending *-ntar* in *noldontar*, *noldolinta(r)* ‘to the gnomes’ and the ablative plural *-llor* in *eldallor*, *eldalillo(r)* ‘from the elves’ (pp. 46–7, 78–9).

Also continuing the conception in EQG are the endings *-ndon* and *-don* of the Adverbial case, which is used to express manner, as in the phrase *i-kiryā kulundon* ‘the ship (shining) like gold’ (p. 79). Added to the conception here are the variant singular endings **-ldon**, **-aron** and **-anon**, and the “rare & irreg[ular]” dual ending **-ndos**. The first of these apparently results from dissimilation of *nd* > *ld* when following another occurrence of *nd*, as in **ondondon* > *ondoldon*. The alternative forms *pilindanon* ~ *pilindon* and *nengaron* ~ *†nendon* show the same preservation or reduction of the stem-final consonant clusters seen above in the allatives *pilin(da)ta* and *nen(ga)ta*, with the same vowel *a* between stem and ending in the longer variants. The other consonant stems have similarly extended variants, as *nerdon* ~ *neranon*, probably analogical. The different forms of the longer ending, **-aron** vs. **-anon**, may be euphonicly conditioned. Perhaps the *r* is the normal development of intervocalic *d*, while the forms with *n* in the corresponding position may be influenced by the nasal cluster in the vowel-stem and plural endings. EQG mentions that the adverbial case-endings are “added to the plural stems,” and that these led to such analogical singular endings as *-indon* beside *-ndon* (p. 78). These plural endings occur here as **-lindon** in the vowel-stems and **-indon** in the consonant-stems.

The Adjectival (b) vowel-stem ending *-va* is also found in EQG, with the example *tyaliéva* ‘to do with play, playful, in play’, alongside a “consonantal” ending *-uva* (pp. 47, 79). Here the vowel-stems also have variant forms with an ending **-a**, *mallea* (beside *malleva*) and *ondua* (beside *ondova*); while the consonant-stems have the endings **-wa**, in *nengwa*, and **-ya**, in *pilinya*, *nerya* and *karya*. There are no dual forms of this case, but the corresponding plural endings **-(l)inya** are exemplified by *kiryalinya* and *pilindinya*, with the variants **-(l)inwa** noted as well. The paradigm also has an Adjectival (a) case, in the singular number only, with the endings **-ite** and **-íte** in the vowel and consonant-stems respectively. Parallel to the variation in the *e*-stem instrumental singulars, i.e. between *mallinen* and *tyaliainen*, the corresponding adjectival (a) forms are *mallíte* and *tyaliaíte*. While this category is not mentioned in EQG, the suffix *-ite* is used to derive adjectives in the Qenya Lexicon, e.g. *talaite* ‘footed’ < *tala* ‘foot’, *indoite* ‘indoors, at home, homely, domestic’ < *indo* ‘house’ (pp. 43, 88).

As originally composed this version included a Partitive case. The singular endings for this case were the same as in Version 2, *-ika* or *-ita*. The corresponding dual endings were given as **-hta**, **-tta**, **-uhta** or **-utta**, and the plural endings as **-linka**, **-inka** or **-inta**, the variants with *t* in

the place of *h* or *k* occurring in those nouns where a velar begins the syllable immediately before the ending, as dual *telkotta*, *nengitta*, and plural *nenginta*. Sometime after the original composition of this version Tolkien changed the final *a* to *o* in all of the singular and plural forms of this case. Probably at about the same time, but using red ink, he changed the labels of the “Part[itive]” case to “Com[itative]” in the singular and plural, struck out the dual partitive forms and added a line of comitative duals to the paradigm with the endings **-ikut** or **-itus**, and finally replaced these with forms ending in **-hto**, **-tto**, **-uhto** or **-utto**. The changes in both the final vowel and the case-function for this set of inflected forms were presumably made before Tolkien began the composition of the poem *Oilima Markirya*, for the earliest two-line version of this lyric contains the phrase *ar tanda kiryaiko lunte*, which in all likelihood means either ‘and with that ship floated’ or ‘and with that ship a boat’, containing the comitative singular form of the noun *kirya* ‘ship’. This provides an indirect *terminus ad quem* for these three versions of the Quenya Declensions, since this draft text of the poem must predate the later version recited by Tolkien when he delivered his essay “A Secret Vice” in 1931.

The forms of the nominative, accusative, genitive, dative and instrumental cases in the singular and plural are carried over from Version 2 to Version 3 with changes in only a couple of respects. The genitive singulars of the vowel-stems that were formed by replacing the stem-vowel with *u* have been altered to forms with final *o*, falling in line with the consonant-stems. Thus while the earlier version has *kiryu*, *tyaliu* and *telku*, this version has *kiryo*, *tyalio* and *ondo*. This has the interesting consequence that the genitive singular of the *o*-stem nouns is identical to the basic and accusative forms. The other change is the addition of archaic or poetic forms in the dative and instrumental case of the singular and in each of these five cases in the plural *a*-stems and *o*-stems. The variant singular endings are dative *-re*, *-(ar)e*, *-de*, as in *kiryare*, *pilind(ar)e*, *nende*, *nerde*, and instrumental *-in*, *-yen*, as in *kiryain*, *pilinyen*, *nendyen*. The plural variants consist of the consonant-stem plural endings *-in*, *-i*, *-ion*, *-ir* and *-inen* added to the vocalic stems, with the plural marker *i* merging with the stem-vowel to yield the diphthongs *ai* and *oi*. Thus we have nom. pl. *kiryain*, *ondoin*, acc. pl. *kiryai*, *ondoi*, gen. pl. *kiryaion*, *ondoion*, dat. pl. *kiryair(en)*, *ondoir(en)*, and the “more archaic and rarer still” instrumental plural *kiryainen*, which was used with the instrumental singular form *kiryain*. This pattern was also extended to ablative and inessive cases in all three vowel-stem types, the long vowel *i* taking the place of the diphthong in the *e*-stems. Thus Tolkien notes the abl. plurals *kiryailon*, *mallilon*, *ondoilon*, and iness. *kiryaisen*, *mallisen*, *ondoisen*. Some of these poetic plural variants of the vowel-stem inflexion are attested in the drafts of *Oilima Markirya*, such as *ondoisen*, *oilimain* and *oilimaisen*, the last explicitly identified as a “poetic inessive plural” in the glossarial notes to the poem (above, pp. 74–5).

Version 1.

	[Singular]	[Plural]	[Dual]
[Nominative]	ondon	ondolin	{ ondos }
[Accusative]	ondo	ondoli	{ ondos }
[Genitive]	ondu	ondolion	{ ondovint }
[Dative]	ondor	ondolir	{ ondovi }
[Nom.]	kalman	kalmalin	
[Acc.]	kalma	&c.	
[Gen.]	kalmo		
[Dat.]	kalmar		
[Nom.]	kantelen	kantelélin	
[Acc.]	kantele	[&c.]	
[Gen.]	kanteleo		
[Dat.]	kanteler		
[Nom.]	sinqe	sinqin	
[Acc.]	sinqia	sinqi	
[Gen.]	sinqio	sinqion	
[Dat.]	sinqie	sinqir ³	
[Nom.]	pundo	[pund]uin	
[Acc.]	[pund]uva	[pund]ui	
[Gen.]	[pund]uvo	[pund]uvion, -uion	
[Dat.]	[pund]uve	[pund]uir	
[Nom.]	pole	polin	
[Acc.]	polya	poli	
[Gen.]	polyo	polion	
[Dat.]	polye	polir	
[Nom.]	nēr	nerin	
[Acc.]	nera	neri	
[Gen.]	nero	nerion	
[Dat.]	nerē	nerir	
[Nom.]	malo	malwin	
[Acc.]	malwa	malwi	
[Gen.]	malwo	malwion	
[Dat.]	malwe	malwir . ⁴	

³ This declension was first written as **sinqe**, **sinqea**, **sinqio**, **sinqir**; **sinqilin**, **sinqili**, **sinqilion**, **sinqil** (the last form perhaps unfinished), with **sinqe**, **sinqea** and **sinqir** later changed to **sinqin**, **sinqia** and **sinqie**. The whole declension was replaced, with the singulars written first as before and one plural form **sinqīli** (probably unfinished), which was struck through. Then **sinqin** was changed back to **sinqe**, and the plurals written out as given above.

⁴ This declension was first written as **malo**, **maluva**, **maluvo**, **maluve**; **maluvin**, **maluvi**, **maluion**, **maluir**. The *v* in the first two plural forms was then heavily deleted, so that the original reading is not entirely certain. Later the whole declension was replaced as given above.

Version 2.

[This entire page was struck out in pencil.]

S.

N.	telkon,	kiryan,	mallen,	tyalien,	pili,	nen, ⁵	kas.
B.	telko,	kirya,	malle,	tyalie,	pilin, ⁶	nen,	kas
A.	telko,	[kirya,]	[malle,]	[tyalie,]	pilinda,	nenga,	kara
G.	telku,	kiryu,	malleo (older mallu),	tyaliu,	pilindo,	nengo,	karo
D.	telkor,	kiryar,	maller,	tyalier,	pilinden (forms such as pilindar also found), ⁷	nengen,	karen
Inst.	telkoinen,	kiryainen,	mallínen,	tyaliainen,	pilindinen,	nenginen, ⁸	karinen
Part.	telkoita,	kiryaika,	mallika,	tyaliaika,	pilindika,	nengita,	karika.

Pl.

[N.]	telkolin,	kiryalin,	mallin (mallelin),	tyaliélin,	pilindin,	nengin,	karin
[B.A.]	telkoli,	kiryali,	malli (malleli),	tyaliéli,	pilindi,	nengi,	kari
[G.]	telkolion,	kiryalion,	mallion (-elion),	tyaliélion,	pilindion,	nengion,	karion
[D.]	telkolir,	kiryalir,	mallir (-elir),	tyaliélir,	pilindir,	nengir,	karir
[Inst.]	telkolínen,	kiryalínen,	mallelínen (mallínen),	tyalielínen,	pilindínen,	nengínen,	karínen.

D[ual]

older	N.B.A. telkot	D.G. telku	I. telkoimet. ⁹
later	N. telkunt B.A. telkut	G. telkur D. telkon (-on)	I. telkoinent. ¹⁰
	N.B.A. pilindu	D. pilindur.	

⁵ The nominative singular **nen** is a replacement for original **nēn**.
⁶ The basic form **pilin** was altered from **pilind**.
⁷ The note regarding the alternative dative singular **pilindar** was written to the right of this row.
⁸ An *m* was written above the third *n* in instrumental singular **nenginen**, probably indicating an variant **nengimen**.
⁹ Tolkien originally started this row of “older” duals with **telkut**, **telkut**, probably intending to write out the forms without grouping the homonyms together. The nominative-basic-accusative form **telkot** was altered from **telkut**. The instrumental **telkoimet** was originally written as **telkuinet**.
¹⁰ In this row of later dual forms the labels for dative and genitive were switched from their original assignments. Also, **telkon** was altered from **telkun**, or possibly **telkur**. There is another version of the dual paradigm on a separate sheet, rejected before completion:

Dual

N. telkunt (older -ut < -ot); B.A. telkut (older -ot)	kiryant (kiryat), kiryat	mallent (mallet), mallet	pilindun (-u), pilindu	karun (karu) karu
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Version 3.

Singular.

	ship	street	play	stone	stem	arrow	nostril	man	head
N.	kiryān	mallen	tyalien	ondon	telkon	pilin	nen	nēr	kas
B.	kiryā	malle		ondo		pilin	nen	nēr	kas
A.	kiryā	malle		ondo		pilinda	nenga	nēra	kara
G.	kiryō	malleo	tyalio	ondo		pilindo	nengo	nēro	karo
D.	kiryar	maller		ondor		pilindar or pilinden	nengar	neren	karen
Inst.	kiryainen	mallinen	tyaliainen	ondoinen		pilindinen	nengimen	nerinen	
All.	kiryanta	mallenta		ondonta		pilin(da)ta	nen(ga)ta	nerta	kasta
Abl.	kiryallo	mallello (malleldo)		ondollo		pilindullo	nengullo	nerullo	(kallo (karullo)
In. or Loc.	kiryasse	mallesse		ondosse		pilindisse	nengisse	nerisse	kasse
Com. ¹¹	kiryai	malli	tyali	ondo	telko	pilindi	nengi	neri	kari ¹²
Adv.	kiryandon	mallendon		ondoldon	telkondon	pilind(an)on	(nengaron (†nendon)	nerdon	kardon karanon
Adj. (a)	kiryāite	mallīte	tyaliāite	ondoite		pilindīte	nengīte	nerīte	karīte
(b)	kiryāva but often <i>kalmea</i> ¹⁴	(mallēva or mallea)	tyaliēva	(ondōva (ondua)	telkōva &c.	pilinya	nengwa ¹³	nerya	karya

Notes.

Short forms are also found for Inst. *kiryain*, *mallin*, *tyaliain* (-en), *ondoin*; but *pilinyen*, *nendyen*, *neryen*, &c.¹⁵ These are archaic or † and used when -inen forms were plural; -al, -el, -ul, &c. forms for abl. and -as, -es, -os, -is forms for inessive are also found.

By-forms of abl. as -ldo & of inessive -ste. An old dative is found in *kiryaien*, or *kiryain*.

For meanings of forms see below.

A poetic partitive of obscure origin is found in -hta,[e.g.] *kiryahhta*, &c.;¹⁶ poetic dat. *kiryare*, *mallere*, *pilind(ar)e*, *nende*, *nengare*, *nerde*, *karde*.

¹¹ The original label "Part[itive]" was replaced with "Com[itative]" in red ink.

¹² The comitative endings -iko, -ito were altered from -ika, -ita throughout this row of forms.

¹³ The original adjectival (b) form *nendya* was replaced with *nengwa* in red ink.

¹⁴ An original alternative adjectival (b) form *kiryēa* was struck out heavily. Later in red ink Tolkien added the phrase "but often *kalmea*," probably indicating an analogical variant, comparable to *mallea*, the variant of *malleva*. Tolkien may have cited this form for the noun *kalma* because it occurred with some but not all a-stem nouns.

¹⁵ Tolkien originally listed the form *pilinden* here, then replaced it with the phrase, "but *pilinyen*, *nendyen*, *neryen*, &c."

¹⁶ Tolkien originally gave the poetic partitive ending as -ihtā and the example as *kiryaihtā*, later altering these to -hta and *kiryahhta*, respectively.

Dual.

N.	kiryant	mallent	tyalient	ondont *ondunt	telkont } *telkunt }	pilindunt	nengunt	nerunt	karunt
B.A.	kiryat	mallet	tyaliet	ondot > ondut > ondos ¹⁷	telkot > telkut	pilindut > [pilind]us	nengut	nerut	karut
G.	kiryu	mallu	tyaliu	ondu	telku	pilindu	nengu	neru	karu
D.	kiryur	mallur	tyaliur	ondur	telkur	pilindur	nengur	nerur	karur

The remaining are formed from sg. with dual suffix *-t*.

Inst.	kiryaimet later kiryaine(n)t	mallímet [mall]ínent	tyaliaimet [tyali]ainent	ondoimet [ond]oinent	pilindimet [pilind]inent	&c.
All.	kiryantat > [kiryant]as	mallentat [mallent]as		ondontat > [ondont]as	pilin(da)tat [pilin(da)t]as	&c.
Abl.	kiryallot > [kiryall]ut	mallellot > [mallell]ut		ondollot > [ondoll]ut	pilindullot > [pilindull]ut	&c.
Iness.	kiryasset	malleset		ondosset	pilindisset	&c.
Com.	kiryuhto	malluhto		onduhto	telkutto	pilinduhto nengutto ¹⁸

[Note.]

Rare & irreg. are *adv.* **kiryandos**, &c.

¹⁷ Tolkien first wrote the basic-accusative form **ondut** here, then altered this to **ondot** and added the historical developments “> **ondut** > **ondos**.” The first of these (final *ot* > *ut*) is paralleled in **telkot** > **telkut**, probably an analogical change bringing these forms in line with the consonant-stems **nengut**, **nerut**, etc. A similar analogy may also account for the historical development in ablative duals, **kiryallot** > **[kiryall]ut**, **mallellot** > **[mallell]ut**, etc. The historical change of final *t* > *s* is paralleled in **pilindut** > **[pilind]us** and in the allative duals, **kiryantat** > **[kiryant]as**, **mallentat** > **[mallent]as**, etc. This is clearly a phonological development due to dissimilation conditioned by the dental consonant, *d* or *t*, at the beginning of the final syllable in each of these forms.

¹⁸ Tolkien originally listed the “part[itive]” forms **kiryahtha**, **mallehta**, **ondohta**, **telkotta**, **pilindihta** (changed to **pilinduhta**), and **nengutta**. Using red ink he replaced these with the “Com[itative]” forms **kiryaikut**, **mallíkut**, **ondoikut**, (**telkoito** >>) **telkoitus**, **pilindikut** and **nengitus**. These were replaced in turn by **kiryuhto**, **malluhto**, **onduhto**, **telkutto**, **pilinduhto** and **nengutto**, also in red ink.

Plural.

N.	kiryalin (kiryain)	mallin (mallelin)	tyaliélin	ondolin (ondoin) ¹⁹	pilindin	nengin	karin
B.A.	kiryali (kiryai)	malli (malleli)	tyaliéli	ondoli (ondoi)	pilindi	nengi	kari
G.	kiryalion [kiryaiion]	mallion (mallelion)	tyaliéliion	ondolion [ondoion]	pilindion	&c.	
D.	kiryalir [kiryair(en)]	mallir (mallelir),	tyaliéliir	ondolir [ondoir(en)]	pilindir	&c.	
Inst.	kiryalínen	mallelínen (mallínen)	tyalielínen	ondolínen	pilindinen	&c.	
All.	kiryalinta(n)	mallinta(n) , &c.	tyalielinta(n)	ondolinta(n)	pilindinta(n)	&c.	
Abl.	kiryalillon	mallillon , &c.	tyalielillon	ondolillon	pilindillon	&c.	
In.	kiryalissen	mallissen , &c.	tyalielissen	ondolissen	pilindissen [pilind]isten	&c.	
Adv.	kiryalindon	mallindon , &c.	tyalielindon	ondolindon	pilindindon	&c.	
Part. ²⁰	kiryalinko ²¹	mallinko , &c.	tyalielinko	ondolinko	pilindinko	nenginto	

[Notes.]

Adj. (b) is also sometimes formed from *-li* plural: *kiryalinya* (*-linwa*); *pilindinya* (*-inwa*).²²

The forms in () are archaic & poetic; in [] are also rarer. More archaic and rarer still are *kiryainen*, &c., as plural form to *kiryain*, &c., and the forms *kiryailon*, *mallilon*, *ondoilon* of ablative, *kiryaisen*, *mallisen*, *ondoisen* of inessive.

It was into the G., D., Instr. (& All.) that *-li-* from long stems first intruded.

A rare archaic partitive, orig[inally] exessive singular, and so employable of quantitative nouns, as *lisihta* of butter, *kiryahtha* of ships, *telkotta*.²³



¹⁹ The chart also has a column for the plural of *telko* 'stem', but only the nominative forms **telkolin** (**telkoin**) are given.

²⁰ "Part." > "Com." in red ink.

²¹ The partitive plural endings **-inko**, **-into** are revisions of **-inka**, **-inta** throughout this line.

²² The adjectival (b) form *pilindinya* was altered from *pilindyinya*, the first *y* probably struck out in the course of writing.

²³ This last note on the archaic partitive was added in red ink. The term "exessive" (which was altered from "inessive") presumably means an adverbial derivative that indicated being in a position (of having come) out of the place or thing designated by the base noun. The term *exessive* is not in general linguistic use, but is apparently modelled on other more familiar Latin-based terms. The ending *-essive* ('having to do with being') is that of *inessive*, literally 'being in', *adessive* '(being) at or near', and *abessive* '(being) without'. The prefix *e(x)-* 'out of' is that seen in the term *elative* from Finnish grammar, literally 'carried out of', with the same ending as *illative* 'carried into', *allative* 'carried towards', and *ablative* 'carried away from'.

Qenya Conjugations

J. R. R. Tolkien left three successive versions of the conjugation of the Qenya verb *tul-* written on three sheets of Leeds University examination paper. The use of this paper suggests that the composition of these paradigms dates from the time Tolkien was a member of the English Language department at Leeds, from 1920 to 1925, or shortly after he returned to Oxford on his election to the Rawlinson and Bosworth Professorship of Anglo-Saxon, a position he held for the next twenty years. The manuscripts with these verb paradigms were grouped with a series of distinctive sets of declensions of various Qenya nouns, all written on a different kind of paper, the Oxford examination paper which Tolkien started to use around 1925.¹ The linguistic conceptions in these declensions show an elaboration of and eventual movement away from the conception in the “Qenya Declensions” associated with the drafts of the Secret Vice poems.² The conjugations, on the other hand, seem to be largely consistent with the conception in these poems so far as this can be determined from the verb forms included in them. So it seems likely that these paradigms date from the late 1920s or the early 1930s.

Each of the conjugations consists of the forms of the verb in eight to ten categories that indicate *tense* or a combination of tense and *mood*. For each of these categories there is a set of inflexions distinguishing three *numbers*, singular, dual and plural, three *persons* and an *impersonal* form, with three *genders* in the third person, masculine, feminine and neuter, and both exclusive and inclusive forms of the first person dual and plural. In Version 1 of the conjugation the tense-mood categories are aorist, present, past, perfect, future, conditional, and present and past subjunctives. In Versions 2 and 3 an imperative was added and there is a three-way distinction among aorist, present and past subjunctives. Generally speaking, the tenses are marked by the *stem* of the verb, including the vowel or (semi)vowels that occur between root and ending (*-i-*, *-ie-*, *-uva-*, *-ya-*); while the mood, number, and gender are indicated by the *ending* itself. This system is reminiscent of earliest conception of the Qenya verb.

In “The Qenya Verb Forms” (QV), a conjugation of *tul-* associated with the Qenya Lexicon, Tolkien developed a paradigm of the 3rd person forms of the “Regular Verb” in three voices (active, reflexive and passive), three numbers, and three genders and an impersonal form, with each combination of categories marked by distinctive endings similarly to the conjugations here. And the endings of QV were applied independently to each of four stems of the verb, *tuli-*, *tulva-*, *tūlie-* and *tul-* itself, which indicate the tenses, present, future, past and aorist.³ In the “Early Qenya Grammar” (EQG) Tolkien modified this conception rather significantly by developing an inflexional system with similar tense-stems but with person and gender marked by prefixes (*ni-*, *ke-*, *hu-*, etc.) and voice and number indicated by suffixes (*-r*, *-l*, *-ma*, *-lko*, etc.).⁴ In returning to a conception with number, person and gender of the subject again indicated as part of the ending, albeit with the difference that here mood rather than voice is an inflexional category, Tolkien illustrated what he meant when he said, in a note accompanying one of the

¹ See *The Lays of Beleriand*, edited by Christopher Tolkien, 1985, p. 81.

² See above, pp. 105, 110. The drafts of the Secret Vice poems must date from 1931 or earlier (p. 53).

³ QV is included in “Early Qenya Fragments,” edited by Patrick Wynne and Christopher Gilson, PE 14, pp. 25–34.

⁴ “Early Qenya Grammar,” edited by Carl F. Hostetter and Bill Welden, PE 14; see especially pp. 56–8.

drafts of the poem *Nieninque*, that the language “has often endured grammatical changes especially with verbs” (p. 92).

The first version of the conjugation presented here begins with a full set of six forms in each of eight rows for the distinct tense-mood categories. The columns are not labelled, but it is clear from a comparison with the third version of the conjugation that the six forms are the singulars of the 1st person, 2nd person, 3rd person masculine, feminine and neuter, and the impersonal. A prominent feature of the first six rows is that they comprise three pairs of rows, in each of which most of the forms derive from one of the three stems, *tuli-*, *tūlie-* or *tuluva-*, and for one of the rows in each pair the endings are systematically longer than those in the other row. This pattern is especially regular in the 1st and 2nd persons, the aorist, past, and conditional inflexions of which end in *-n* and *-t*, while the present, perfect and future end in *-nye* and *-ste*. Although there is no single common feature shared by either group of categories, it is possible to see a pattern of analogies connecting the sets of contrasting meanings conveyed by long vs. short endings.

In QV Tolkien described the *aorist* as the form used to express the “Indefinite or Habitual or *Gnomic*,” the highlighted term presumably referring to proverbial usages (p. 34). In contrast with this the *present* tense would refer to an action or state that is definite and actual and taking place at the present time. The difference is like that between English ‘he comes every day’ (aorist) vs. ‘here he comes’ (present). An expression in the *perfect* is used when referring to the present consequences or state resulting from a past action. Thus an English sentence like ‘I have come home’ implies that the result of the action (the speaker being at home) is true at the present time; but with the corresponding *past* tense sentence ‘I came home’ there is no such implication — it is simply about what happened in the past. In this sense, from the point of view of the present time, the perfect is more definite than the past tense.

The contrast between future tense and conditional is analogous to that of present tense and aorist in a different way. In EQG Tolkien uses the term *conditional* to include such meanings as are conveyed in English by ‘if I come’ or ‘whenever I come’, and under that conception these were expressed in Kenya by particles combined with the present or future tense (p. 59). A *future* tense inflexion, with a meaning like ‘I will come’, would predict a definite and actual occurrence at a future time, in contrast with the indefinite or hypothetical meaning of the conditional. In EQG the class of particles that express the conditional were also used for other *subjunctive* meanings with differing degrees of possibility. Here these are expressed by inflexions which are divided initially into *present* and *past* subjunctives. The forms seem to be derived by a formal analogy combining the vowel and endings of the conditional (*tuluvan*, *tuluvat*, *tuluvant*, etc.) with the present and past stems, *tuli-* and *tūli(e)-*, to yield *tulian*, *tuliat*, *tuliant*, etc.; *tūlian*, *tūliat*, etc. In the present subjunctive forms Tolkien subsequently decided (or realized) that the stem-vowel would be reduced to the semivowel *y*, and modified them to *tulyan*, *tulyat*, etc.

In the 3rd person singular forms the long endings are consistent in present, perfect, and future tenses, masculine *-ndo*, feminine *-sse*, and neuter marked by *-ta* together with lengthening of the preceding vowel. The short endings are consistently masc. *-nt*, fem. *-r*, and bare-stem neuter, in the past, conditional, and subjunctive forms, which essentially amounts to removing the final vowel or syllable from the long endings, with euphonic adjustments to the results. The aorist 3rd person singular forms retain the final vowels of the present endings but lack the stem vowel instead, with euphonic adjustment of the consonant cluster formed with the end of the root-syllable, *tulto*, *tulle*, *tulta*. These six forms of the aorist and present tense reflect a close conceptual connection with QV, all of the endings occurring there at least in variants of the corresponding inflexions (pp. 28, 31–2).

The remainder of the first version of the conjugation was left half-completed, with only four sets of dual and plural forms. Neither the columns nor rows are labelled in this part of the paradigm, but again comparison with the later versions of the conjugation show that the rows are the duals and plurals of the aorist, present, past and perfect tenses, and the columns are the 1st person exclusive and inclusive, 2nd person, 3rd person masculine, feminine and neuter, and the impersonal.⁵ Since the forms of the singular show that the personal endings of the future are parallel to the present and perfect, while those of the conditional and subjunctives are parallel to the past, the parts of the paradigm given in this version are sufficient to infer the whole paradigm, if we assume the same parallelisms in personal endings among the forms of the dual and plural.

The “long” endings for the plural are 1st person exclusive *-lme*, inclusive *-ngwe*; 2nd person *-lle*; 3rd person masculine *-ldo*, feminine *-lde*, neuter *-lta*; and impersonal *-l*. The *l* shared by all but one of these endings is apparently a mark of plurality, which is also shared by all of the plural endings in QV and appears alone as the plural ending in EQG (p. 56). The corresponding “short” endings are *-men*, *-ven*; *-len*; *-ton*, *-den* or *-ren*, and *-tan*; with impersonal *-l* identical to the long ending. These endings are not actually shorter, but the shared element is a final *n*, so that there is only a single consonant at the beginning of each suffix where the other endings have a cluster. For the aorist this means that the word-stress would be on the root syllable, in contrast with the present tense where it would be on the *-il-* at the onset of the ending of each form (except for the impersonal). In the past-tense forms, on the other hand, the stress would be retained at the onset of the ending due to the lengthening of the final *-ē-* of the stem.

The long endings of the dual are 1st exclusive *-mbo*, inclusive *-ngo*; 2nd *-llo*; 3rd masculine *-ntu(r)*, feminine *-nsi(r)*, neuter *-nta(r)*; and impersonal *-r*. The 1st and 2nd person endings share an *m*, *ng*, and *ll* with the corresponding plural endings, but share with each other a distinctive final vowel *o*. The dual forms of the 3rd person are like the plurals in having a dental articulation in the consonant cluster and vowel quality contrasts to mark the gender, lower *o/u* for masculine, higher *e/i* for feminine, and back *a* for neuter. The optional final *r* seems to be an alternative dual marker, which is seen also in the ending of the impersonal form and all of the short endings. These are *-mur*, *-vur*; *-lur*; *-tu(r)*, *-si(r)* or *-ris*, and *-tar*; with the impersonal *-r* the same as the long ending.

In EQG under the discussion of dual nouns Tolkien mentions the “*-t*, *-s* ending of dual verbs” (p. 76). The ending *-s* occurs here in one form, the past-tense feminine dual *tuliēris*. The other forms with final *-r* (*-mur*, *-vur*, etc.) could arise from earlier *-s* by voicing and rhotacism of *s > z > r*, but a derivation from *-t* is possible as well in light of the phonology associated with EQG, where Tolkien developed the conception that this final consonant was also weakening through several stages: *t > þ > ð > z > r* (p. 68). Since the *r* in the variant feminine dual ending *-ris* also arose by rhotacism of *z* (from earlier *s < t* followed by *i*, see below), we can probably account for the variation between *-si(r)* and *-ris* in this feminine dual ending as caused by dissimilation of sibilant voicing in the prior stage of the form, i.e. **-ti-t > *-siþ > *-zið > *-ziz > variants *-zis or *-siz > attested variants -si(r) or -ris*.

The variation in the manner of articulation of the dental consonants (*t*, *d*, *s*, *r*), which begin the syllables that specifically mark the genders in the 3rd person forms, is probably largely due to

⁵ Which of the 1st person forms is exclusive and which inclusive is not explicitly indicated in Version 3 of the conjugation, where the labels simply distinguish “1 a.” and “b.” In EQG the exclusive stem *me-* and inclusive stem *qe-* are labelled “(a)” and “(b)” and it seems clear that the stem *me-* is phonetically closer to the forms *-mbo*, *-mur*, *-mo*, *-lme*, *-men*, *-me*, while the *qe-* is closer to *-ngo*, *-vur*, *-vo*, *-ngwe*, *-ven*, *-ve*.

internal prehistoric changes in the sounds of Qenya. The voiced stop *d* only occurs immediately following the voiced consonants *l* or *n* (*tulindo*, *tūliendo*, *tuluwando*, *tulildo*, *tulilde*), so this must be one of the conditioning factors of its occurrence, apparently due to a hypothetical change of *t > d*, that would account for such contrasts as that between perfect singular *tūliendo* and past plural *tuliēton*, since the conditioning factor is absent from the latter form. The sound *d* is also restricted to the specific syllables *-do* and *-de*, i.e. when the consonant is followed by the vowel *e* or *o*. This may be an indicator of some other factor present in these forms at the time of the change of *t > d* (such as an earlier stress pattern) that was also a condition for the change. Thus we can connect the retention of *t* in *tultu(r)*, *tultar*, *tulintu(r)*, *tulinta(r)* with the vowel following the consonant, even though the syllable is preceded by *l* or *n*.⁶

The fricative *s* only occurs in feminine endings, where the following vowel is always either *e* or *i*, and its occurrence probably relates to the development of the sound combination *ti > tsi*, which is described in the phonological writings associated with both QL and EQG, and a subsequent change of *tsi > si*, which is said to be dialectal in the earlier conception (PE 12, p. 23; PE 14, p. 70). This accounts directly for the forms *tulsi(r)* and *tulinsi(r)*, where the corresponding masculines and neuters have *-tu(r)* and *-ta(r)* beside feminine *-si(r)*. Comparison of the three forms ending in *-sse* with the corresponding masculines ending in *-ndo* suggests that the feminines are explained by a prehistoric form **-nsi* with opening of the final vowel to *e* and assimilation of the cluster *ns > ss*. In the case of the variant dual ending *-nsi* these phonetic changes may have been reversed by analogy with the endings *-si(r)* and *-ntu(r)*, motivated in part by the utility of keeping the dual endings distinct from the singulars. The feminine forms with *r* (*tūlier*, *tuluvar*, *tulyar*, *tūliar*, *tuliēris*, *tuliēren*) occur where we might otherwise expect an *s*, but the sound occurs alone between vowels or word-finally, and probably arose due to a change of *s > z > r* under such conditions.

In Version 2 of the conjugation all of the categories of the earlier version are included, though unlabelled except for the aorist and present tense, and there are two added categories, the “subj[unctive]” and “imp[erative]”. The forms are grouped primarily by tense categories with the subjunctive types placed alongside the indicative types they relate to: (1) aorist, subjunctive, imperative; (2) present tense, present subjunctive; (3) past tense, perfect, past subjunctive; (4) future, conditional. The stems are essentially the same as before, the major change being to expand the aorist with variants in *tuli-* or *tulu-* for all of the third-person forms that had only the stem *tul-*, the newer forms being singular masc. *tulur*, fem. *tulir*, neuter *tulit*; dual *tulurus*, *tuluris*, *tulutar*; plural *tuliron*, *tuliren*, *tulitan*.

The new short ending *-t* for the 3rd person neuter singular is also found in the present subjunctive *tulyat*, past tense *tūliet*, past subjunctive *tūliat*, and conditional *tuluwat*. In Version 1 the endingless stems were used for this category and the forms were homophonous with the corresponding impersonal forms *tule*, *tulya*, *tūlie*, *tūlia* and *tuluva*. This new conception was accommodated by another change in these same tenses, the 2nd person singular short ending *-t* being replaced by *-l*. Parallel to this the 2nd singular long ending *-ste* also has a new variant *-lye*, and it should be noted that in a form such as *tuluvalye* Tolkien achieves a grammatical conception of this pronominal ending that would survive to appear in the form *hiruvalye* ‘thou

⁶ In the aorist masculine singular *tulto* and plural *tulton* it remains unclear why we have *t* rather than *d* in the ending. That Tolkien originally had *tuliton* for the second of these may indicate his thinking at the time, i.e. the historical presense of a stem vowel that precluded the voicing of *t > d* but was subsequently lost. We cannot be certain of this, however, since Tolkien modified his conception of these forms in Version 2 of the paradigm, altering singular *tulto* >> *tuldo* (with variant *tulur*) and giving both *tulton* and *tuldon* as variant forms of the plural.

shalt find' in Galadriel's Lament.⁷ The endings *-lye* and *-l* are presumably related etymologically to the 2nd person dual endings *-(l)lo*, *-lur* and plurals *-lle*, *-len*.

This new use for the ending *-l* is probably also connected with the abandonment of the conception of the impersonal plural ending *-l*. As originally composed, Version 2 of the conjugation had no dual or plural impersonal forms. But later Tolkien added the aorist dual *tulu(r)*, pl. *tulint*, past dual *túlier* and pl. *túlient*, in the left margin next their respective categories, the subjunctive forms *tular*, *tulant*; *tulyar*, *tulyant*; *túliar* and *túliant*, all in brackets, and the conditionals *tuluvar* and *tuluvant* in parentheses. This new use of *-nt* as an impersonal plural ending was accomodated in turn by the abandonment of the masculine singular short ending *-nt*.

There are several new variant formations among the 3rd person endings, especially among the masculine and feminine genders, and this seems to go hand in hand with a general levelling between the forms in each specific tense-number combination, such that the gender contrast is almost invariably conveyed by the vowel alternation alone, either between *u/i* or *o/e*. Thus with the former contrast we have aorist singular masculine *-ur* vs. feminine *-ir*; aorist, subjunctive, present subj. and past dual *-rus* vs. *-ris*; aorist and imperative dual *-tur* vs. *-sir*; and present and perfect dual *-ssur* vs. *-ssir*. With the latter contrast we have aorist sing. masc. *-do* vs. fem. *-de*; present, perfect and future sing. *-ndo* vs. *-nde*; imperative sing. *-to* vs. *-te*; pres. and perf. dual *-sso* vs. *-sse*; aorist and imperative pl. *-ton* vs. *-ten*; aorist pl. *-don* vs. *-den*; pres. and perf. pl. *-ldo(n)* vs. *-lde(n)*; subjunctive, pres., pres. subj., past, perfect, past subj. and conditional sing. *-ro* vs. *-re*; and aorist, subj., pres. subj. and past pl. *-ron* vs. *-ren*.

This pattern is suggestive of analogy as the most likely underlying explanation, probably applied to an internally prehistoric stage not too dissimilar to the paradigm of Version 1, at least to the extent that these masculine and feminine forms could be explained by regularly conditioned phonetic developments, as suggested above. In the present tense ending, for example, we reasoned that the singular endings *-ndo*, *-sse* and dual *-ntu(r)*, *-nsi(r)* might arise from earlier pronominal elements, masculine **tu* and feminine **ti*, if we suppose the intervention of certain conditioned changes such as: **ti* > **tsi* > *si*; **ns* > *ss*; final **-ũ* > *-o*, **-ĩ* > *-e*; **nt* > *nd* when following the stress; etc. Since these changes would yield some pairs of endings where the gender is conveyed solely by the vowel contrast, as in the plural endings *-ldo*, *-lde*, there would be an opportunity for analogical levelling within the paradigm. In this instance the specific analogy between plural and singular would be *-ldo* : *-lde* :: *-ndo* : X, leading to a neological formation X = *-nde* to replace the etymological form **-sse*. In the case of the dual feminine, the variants *-sse*, *-ssir* are the result of the regular phonetic changes being applied to the etymological variants **-nsi*, **-nsir*, which no longer result in a potential confusion with the singular (replaced by *-nde*), and on the basis of these feminines *-sse*, *-ssir* the expected masculine duals **-ndo*, **-ntur* may have been replaced analogically by *-sso*, *-ssur*.

Particularly widespread in Version 2 of the conjugation are the masculine and feminine endings beginning with the consonant *r*: singular *-ro*, *-re*; dual *-rus*, *-ris*; and plural *-ron*, *-ren*. In all tenses where these occur, except for the aorist, they are preceded by lengthening of the stem vowel (*tulīro*, *tulīre*; *tulyáro*, *tulyáre*, *tulyárus*, *tulyáris*, *tulyáron*, *tulyáren*; *túliér(o)*, *túliér(e)*, *túliérus*, etc.), and in all of the quadrisyllabic singulars the final vowel is marked as optional. The resulting shorter variants are thus ambiguous with regard to gender, perhaps intended to be available for use in cases where the speaker does not know or does not wish to

⁷ *The Fellowship of the Ring*, 1954, p. 394.

indicate the sex of the subject. As suggested above, the feminine endings *-re*, *-ris*, *-ren* may contain the expected developments of primitive **ti* with a chain of consonantal shifts of $t > ts > s > z > r$ in intervocallic position. So these forms may have spread by analogy from the feminine forms in tenses where they would naturally occur (as in past dual *tuliēris*, pl. *tuliēren* in Version 1), or Tolkien may have decided that a change $t > d$ occurred intervocalically as well as between a voiced consonant and vowel, and fell together with a change of primitive $d > \delta > z > r$, which we know he conceived of as occurring word-finally, and in the “adjective formative *-da*, as *-za*, *-nda*, and probably *-ra*, *-la*” (EQG 66, 68).

This could explain the difference between the subjunctive forms (*tulár(o)*, *tulár(e)*, *tuláris*, etc.) and imperatives (*tuláto*, *tuláte*, *tulátur*, etc.), if we suppose that these had distinctive stress patterns prehistorically, only one of which conditioned the change of $*t > *d > r$. These forms, emerging for the first time in this version of the conjugation, are all based on a stem *tula-* (or *tulá-*). This is essentially the bare root of the aorist stem (*tul-*) combined with the final vowel of the stems of the present subjunctive, past subjunctive, and conditional (*tulya-*, *túlia-*, *tuluva-*); and in the case of the subjunctive the subject endings are the same as well, the “short” endings *-n*, *-l*, *-r(o)*, *-r(e)*, *-t*; *-mur*, *-vur*, *-lur*, *-rus*, *-ris*, *-tar*; *-men*, *-ven*, *-len*, *-ron*, *-ren*, *-tan*. In the imperative, in addition to the masculine and feminine endings beginning with voiceless consonants (*-to*, *-te*, *-tur*, *-sir*, *-ton*, *-ten*), 1st and 2nd person dual and plural endings all lack the final consonants of the corresponding subjunctive endings (*-mo*, *-vo*, *-lo*; *-me*, *-ve*, *-le*). The 2nd person singular imperative, being the simplest form of command, lacks any subject ending and consists of the bare stem *tula* or the bare root *tul*. The latter is the same as the imperative form in EQG, *tul* ‘come!’ (p. 59).

Version 3 of the conjugation is based fairly closely on Version 2, with the same set of tense, mood, number and person categories, all of which are identified. The aorist (indicative), aorist subjunctive, imperative, and present indicative are given in full. These were originally given the labels “Aorist; Subj.; Imper.; Pres. Indic.” and apparently, at the point when these were completed, Tolkien decided to give the subjunctive forms (*tulan*, *tulal*, etc.) the specific function of present subjunctive, and added “Pres.” to the column label. Perhaps the indicative-subjunctive mood distinction was not to apply to the aorist tense.

But then Tolkien changed his mind again, modifying the label for the second column to “Aor. Subj.” and adding a fifth column to the right of “Pres. Indic.” labelled “Subj.” with the forms *túlian*, *túliat*, etc. This column goes only down to the 1st person dual *tuliámur*, with a note that the personal endings are the same as in the aorist subjunctive. In this conception the stem form has reverted from *tulya-* back to *tulia-*, the form that it had as originally written in Version 1 of the conjugation. To the right Tolkien added three more columns for the past (indicative), past subjunctive and future, again with only the singular number given in full, since the personal endings are parallel to the aorist subjunctive or the present indicative.

The perfect is given in full, positioned below the past, with an explanatory note, “The perf. is same with pres. endings,” sc. the stem of the perfect is the same as that of the past but the personal endings are the same as those of the present indicative. Similarly the last category in the conjugation, the conditional, is positioned below the future, with only three forms given to indicate the pattern. It also has a note, “The condit. is same with past or subj. endings,” sc. with the same stem as the future tense. This relation between past and perfect on the one hand and future and conditional on the other is the same as they bear to each other in Versions 1 and 2.

There are only a few changes to the personal endings between Version 2 (as revised) and Version 3. In the masculine and feminine singulars where the final vowel is optional, it is made

clear that the vowel in the preceding syllable is long only when the final vowel is present. In the past tense, for example, Version 2 gives masc. *túliér(o)*, fem. *túliér(e)*, while Version 3 has masc. *túliér (-éro)*, fem. *túliér (-ére)*. These endings *-ro* and *-re*, which appear in all of the subjunctive tenses in Version 2, were also added there as variants to the longer endings *-ndo*, *-nde* in the present and perfect tenses. In Version 3 they are also given as variants in the future tense, though possibly they are no longer variants in the conditional, which is listed only as far as the masc. sing. *tuluvar*. It should be noted that the implication seems to be that the alternative forms *túliéro* and *túliére* could function as either past tense or perfect. The long ending of the 3rd person neuter dual, which was *-nta(r)* in Version 1 and *-tta(r)* in Version 2, has been changed again in Version 3 to *-sta(r)*.

The aorist has been regularized and simplified somewhat, with at most one optional variant form per item, and the stem regularized as *tuli-* throughout the primary forms, with *tul-* and *tulu-* occurring only in some of the parenthetical variants (*tuldo*, *tulde*, *tulta*; *tulumo*, *tuluvo*, *tululo*, *tuldur*, etc.). There is a somewhat cryptic note, which apparently relates to this aspect of the aorist stem, written at the bottom left of the page below the aorist column (albeit with a few intervening items): “The forms in brackets are the older ones. The others are generated by the gradual assim[ilation] of the *aor.* in form to a *past* form of the *pres.* This is due to the vowel *in*, *il* & the *i* of plural, which appears to be that of the *ī* of the present stem — it is not.” What this means is that among the aorist forms the variants *tuldo*, *tulde* are older than *tulir*; *tulta* is older than *tulit*; *tulumo* than *tulimur*; and so on. At this older historical period the only forms with stem *tuli-* would have been *tulin*, *tulil* and the older plural variants *tulime*, *tulive* and *tulile*. But because of the genuine parallel in stem between perfect *túlienye*, *túlielye*, etc., and past tense *túlien*, *túliel*, etc. (and also between future *tuluvanye*, etc., and conditional *tuluvan*, etc.), a similar relation was perceived between *tulinye*, *tulilye*, etc., and aorist *tulin*, *tulil*, etc., because the stem vowels were apparently the same even though they did not have a genuine etymological connection. And this led to the generalization of the aorist stem *tuli-* to persons and numbers where it had not occurred in the older historical period.

Several non-finite forms of the verb were added to Version 3 of the paradigm, including both infinitives and participles. For each of the three definite tenses there is a single infinitive form, present *tulint*, past *túlient*, future *tuluvant*. These consist of the tense stem plus the ending *-nt*, and Tolkien describes the formation as “probably old allative & still used *objectively*.” This apparently means that these forms were used when an action (‘to come’) is the *object* of another action, i.e. its purpose or goal (‘I want him to come’, ‘you are ready to come’), and hence the expression of the relationship employs an ending related to the allative case. EQG has the allative suffixes *-nta*, *-tta* ‘to, at, towards’ for nouns, with a shorter form *-nt* occurring in certain demonstrative pronoun variants meaning ‘thither’: (*en*)*qinta*, *quint*; *enkinta*, *enkent*; *entanta*, *entant* (pp. 46, 55). QV has the active infinitives, present *tulint*, *-inqe*; future *tulvant*; and past *túlient*, *-enqe* (p. 28). This conception of *-nt* as an infinitive ending was accommodated here by the elimination of the impersonal plural ending *-nt* of Version 2.

The aorist infinitive, also described as a gerund, has five forms, four of them inflected for case: (uninflected) *tulu*; allative *tulur*, *tulunta*; inessive *tulusse*; and genitive *tuluvo*. Grouped with these is another form, originally written as *tulista* = ‘coming’, and later altered to *tulinta*. EQG has comparable dative ending *-r* in nouns and adjectives (*kalmar*, *ondor*; *andar*), genitive *-o* (*peltakso*; *melindo*), inessive suffix *-sse* ‘at, in, by’, and a verbal noun ending *-sta*, seen for example in the present tense *tulista*, presumably with essentially the same meaning as ‘coming’ when this functions as a gerund in English (pp. 43–6, 56–7).

There is a four-way distinction among the participles: active *tule*; passive *tūlīna*; past (or perfect) active *tulilya* (*tulīla*); and the corresponding passive *tulinwa* (*tulīna*). The form *tūlīna* is a replacement for the pair of forms *tūla*, *tulwa*; and *tulinwa* is an alteration of *tulinda*. QV has active present participle *tulinwa* and passive *tulīla*, *-ilya(nt)*, forms similar to the past passive and active here, but with different functions (pp. 28, 30). EQG also has a verbal form *tulinwa*, but this is a compound tense meaning ‘will be coming’, formed from present participle *tulin* and the future *va* ‘will be’ (p. 57). Thus the participles here constitute an entirely new conception.

Finally Version 3 of the conjugation has the form *tūle*, described as the “Bare stem used after *neg.* and *assertive verb.*” This form is not in fact the bare stem of any particular tense in the paradigm; but what the perfect and past forms in *tūlie-* and the past subjunctives in *tūlia-* all have in common is the sound sequence *tūli-*, and if this “stem” were to stand alone without an inflexional ending we would expect the form to be *tūle*, with the regular change of final short *i* > *e*. Since the form of this “bare stem” seems to depend on there being no added inflexion, the implication would be that the accompanying verb that asserts or denies the occurrence is the one that indicates the time of the action by its own tense.

An example of such a combination is probably seen in *Oilima Markirya*, version 2, lines 1–2: *Man kiluva kirya ninqe oilima ailinello lūte*, translated ‘Who shall see a white ship leave the last shore’. Because the main verb *kiluva* ‘shall see’ is a verb of perception it implicitly asserts that the action to be perceived, the sailing of the ship from the shore, will take place at the future time discussed, though the interrogative subject pronoun does question the identity of the person (if any) that will see it occur. Other verbs of perception in this poem (*tiruva* ‘shall heed’, *temuva* ‘shall hear’) seem to carry the same implication of asserting the occurrence of the action perceived. And some of the verbs in the dependent clauses (*falastane*, *tīne*, *karkane*, etc.) have forms that are comparable to *lūte* and *tūle*, i.e. with the same strengthening of the verb stem, either by lengthening of the root vowel or addition of a suffix *-n-*, and the same final *-e*.

Presumably the construction used to deny an occurrence is the combination of an inflected form of the negative verb with this bare-stem form used to describe the occurrence being denied. The Kenya Word-lists have the negative verbs *úya* ‘is not’ and *unye* ‘was not’ (below, p. 141). Why the verb stem used with negative and assertive verbs is the strengthened form of the stem is not very clear, and Tolkien does not provide any further explanation.⁸ In the subsequent conception of the grammar the aorist infinitive is used with negative and assertive verbs.

⁸ Given that the past infinitive *tūlient* *‘to have come’ is probably an old allative, the underlying stem may have been a past-tense gerund or verbal-noun. We might suppose then that *tūle* was etymologically the accusative case of this gerund, which was used as the direct object of a verb of perception. In a sentence about the past like **kīlien i tūle kiryo* ‘I saw the sailing of a ship’ (or **kīlien i kirya-tūle* ‘I saw the ship-sailing’) the strengthened stem form may have been used because the observed action also took place in the past. And this sort of sentence where an occurrence is asserted (or denied) by reason of the speakers observation would probably most often be in the past or perfect tense. So we might speculate that Tolkien’s conception here was that, with the tense being marked more explicitly in the main verb, this gerundial form eventually lost its specific past-tense meaning and came to refer to an occurrence that was asserted or denied by the sense of an accompanying verb in any tense.

Version 1.

[Singular]	[1st person]	[2nd person]	[3rd masculine]	[feminine]	[neuter]	[impersonal]
aor.	tulin	tulit	tulto	tulle	tulta	tule ⁹
pres. ¹⁰	tulinye	tuliste	tulindo	tulisse	tulīta	tule ¹¹
past	tūlien	tūliet	tūlient	tūlier	tūlie	tūlie
perf.	tūlienye	tūlieste	tūliendo	tūliesse	tūliēta	tūlie ¹²
fut.	tuluvanye	tuluvaste	tuluvando	[tulu]vasse	[tulu]vāta	[tulu](vāta)
condit.	tuluvan	tuluvat	tuluvant	[tulu]var	[tulu]va	[tulu]va
subj. pres.	tulyan	tulyat	tulyant	tulyar	tulya	tulya ¹³
past subj.	tūlian	tūliat	tūliant	tūliar	tūlia	

[Aorist]	[1st excl.]	[inclusive]	[2nd]	[3rd masc.]	[fem.]	[neuter]	[impers.]
[dual]	tulumo	tuluvo	tululo	tultu(r)	tulsi(r)	tultar ¹⁴	tulur
	[tulu]mur	[tulu]vur	[tulu]lur				
[plural]	tulimen	tuliven	tulilen	tulton	tulden ¹⁵	tultan	tulil
					[tul]sin		

[Present]							
[dual]	tulimbo	tulingo	[tul]illo	[tul]intu(r)	[tul]insi(r)	[tul]inta(r)	tulir ¹⁶
[plural]	tulilme	tulingwe	tulille	tulildo	tulilde	tulilta	tulil ¹⁷

[Past]							
[dual]	tuliēmur	[tuli]ēvur	[tuli]ēlur	[tuli]ētur	[tuli]ēris	tuliētar	tulier ¹⁸
[plural]	tuliēmen	[tuli]ēven	[tuli]ēlen	[tuli]ēton	[tuli]ēren	[tuli]ētan	[tuli]el

[Perfect]				
[dual]	tuliembo	[tuli]engo	[tuli]ello	&c.
[plural]	tulielme			&c.

⁹ The final entry **tule** in this row replaced original **tulle**.

¹⁰ Above the conjugation is an incomplete note: “long endings: *future* & also possible in...” As originally written this said “long endings pres. and fut.” This was subsequently altered to “long endings pres. and optional for *fut.* and ...” Later all but the words “long endings” was deleted and “*fut.* & also possible in ...” was added below. The reference is presumably to the personal endings *-nye*, *-ste*, *-ndo*, etc., in the present, perfect, and future tenses, in contrast with the shorter endings *-n*, *-t*, *-to* or *-nt*, etc., in the corresponding forms in the other tenses.

¹¹ The final entry in this row was originally **tulia** >> **tulie** >> **tule**.

¹² The form **tūlie** was altered from **tūlia**.

¹³ The *y* in each of these forms replaced original *i*, except in the final entry **tulya**, which was written as such *ab initio*.

¹⁴ The forms **tultu(r)**, **tulsi(r)** and **tultar** replaced original **tulutu(r)**, **tulutsi(r)** and **tulúta(r)**.

¹⁵ The forms **tulton** and **tulden** replaced original **tuliton** and **tuliren**.

¹⁶ The form **tulingo** replaced an original form beginning **tulingwe**, with the final *e* uncompleted before the change. Below the first three forms in this row are the deleted alternate endings, **-ur**, **-ur**, **-ur**, tentatively indicating the alternative forms **[tulimb]ur**, **[tuling]ur** and **[tulill]ur**.

¹⁷ The first two entries, **tulilme** and **tulingwe**, were originally written as **tulilme(n)** and **tulingwe(n)**, respectively.

¹⁸ A false start on this section began with three forms, **tuliēmur**, **[tuli]ēvo**, **[tuli]ēlo**.

Version 2.

[Singular]	Aor.	Subj.	Imp[erative]	Pres.	[Pres. Subj.]
[1st]	tulin	tulan	(tulan)	tulinye	tūlyan ¹⁹
[2nd]	tulil	tulal	tula, tul	tulilye, -iste	tulyal
[3rd masc.]	tulur [or] tuldo *	tulár(o)	tuláto	tulindo, -īro	tulyáro
[fem.]	tulir [or] tulde *	tulár(e)	tuláte	tulinde, -īre ²⁰	tulyáre
[neuter]	tulit or tulta ²¹	tulat	tuláta, tulat	tulita	tulyat
[impers.]	tule			tulie	tulya
[Dual]					
[1st excl.]	tulumo or tulumur ^(*)	tulámur	tulámo	tulimbo	tulyámur
[incl.]	tuluvo or tuluvur ^(*)	tulávur	tulávo	tulingo	tulyávur
[2nd]	tululo or tululur ^(*)	tulálur	tulálo	tulillo	tulyálur
[3rd m.]	tulurus [or] *tultur, *tuldur	tulárus	tulátur	tulisso, -ur	tulyárus
[f.]	tuluris [or] *tulsir, *tuldir	tuláris	tulásir	tulisse, -ir	tulyaris
[n.]	tulutar / tultar ^{*22}	tulátar	tulátar	tulitta(r)	tulyátar
[impers.]	tulu(r) ²³	[tular]			[tulyar]
[Plural]					
[1st excl.]	tulime or tulimen ^(*)	tulámen	tuláme	tulilme	tulyámen
[incl.]	tulive or tuliven ^(*)	tuláven	tuláve	tulingwe	tulyáren
[2nd]	tulile or tulilen ^(*)	tulálen	tulále	tulille	tulyálen
[3rd m.]	tuliron [or] tulton *, tuldon *	tuláron	tuláton	tulildo(n)	tulyáron
[f.]	tuliren [or] tulten *, tulden *	tuláren	tuláten	tulilde(n)	tulyaren
[n.]	tulitan [or] tultan *	tulátan	tulátan	tulilta(n)	tulyátan
[impers.]	tulint ²⁴	[tulant]			[tulyant]

¹⁹ The imperative form in this row was first given as “**tul (tulan)**.” The form **tūlyan** was originally **tūlian**.²⁰ The alternative endings **-iste**, **-īro**, and **-īre**, and the parentheses in **tulár(o)** and **tulár(e)** were later additions.²¹ The form **tulit** was originally written as **tule**.²² The first form **tulutar** replaced original **tulur**.²³ The form **tulur** was added in the margin to the left of **tulutar** and later altered to **tulu(r)**.²⁴ The form **tulin** was added in the margin to the left of **tulitan** and later replaced by **tulint**.

[Singular]	[Past]	[Perfect]	[Past Subj.]	[Future]	[Conditional]
[1st]	túlien	túlienye	túlian	tuluvanye	tuluvan
[2nd]	túliel	túlielye, -ieste	túliál	tuluvalye, -vaste	tuluval
[3rd masc.]	túliér(o)	túliendo, (-éro)²⁵	túliár(o)	tuluvando	tuluvár(o)
[fem.]	túliér(e)	túliende, (-ére)	túliár(e)	tuluvande	tuluvár(e)
[neuter]	túliet	túliéta²⁶	túliat	tuluváta	tuluvat
[impers.]	túlie	túlie	túlia²⁷	tuluva	tuluva
[Dual]					
[1st excl.]	túliémur	túliembo	túliámur	&c.	
[incl.]	túliévur	túliengo	&c.		
[2nd]	túliélur	túliello			
[3rd masc.]	túliérus	túliesso, -ur			
[fem.]	túliéris	túliesse, -ir			
[neuter]	túliétar	túliettar²⁸			
[impers.]	túlier		[túliar]		(tuluvar)
[Plural]					
[1st excl.]	túliémen	túlielme			
[incl.]	[túli]éven	túliengwe			
[2nd]	[túli]élen	túlielle			
[3rd masc.]	[túli]éron	túlieldo(n)			
[fem.]	[túli]éren	túlielde(n)			
[neuter]	[túli]étan	túlielta(n)			
[impers.]	tulient²⁹		[túliant]		(tuluvant)

²⁵ The alternative endings **-éro** and **-ére** in this and the following row were first written above the end of each of their respective alternative forms, then later replaced to the right in pencil by the same endings in parentheses.

²⁶ The form **túliéta** was altered from an earlier form, possibly **túlielta**.

²⁷ The form **tulia** (probably incomplete) was deleted to the right of **túlia**.

²⁸ The form **túliettar** appears to have been written first as **túlieltar**.

²⁹ The form **tulient** may have been written first as **túliant**.

Version 3.

	Aorist	Aor. Subj. ³⁰	Imper.	Pres. Indic.	Subj.
S. 1	tulin	tulan	tulan(ye)	tulinye	tŭlian
2	tulil	tulal	tula * or tulaste	tuliste (Arch. -ilye)	tŭlial
3 m.	tulir (tuldo)	tular (-áro)	tuláto	tulindo (-īro)	tŭliar (áro)
f.	tulir (tulde)	tular (-áre)	tuláte³¹	tulinde (-íre)	tuliar (áre)
n.	tulit (tulta)	tulat	tuláta	tulíta	tuliat
Impers.	tule	tula	tula	tulie	tulia
D. 1 a.	tulimur (tulumo)	tulámur	tulámo	tulimbo	tuliámur
b.	tulivur (tuluvo)	tulávur	tulávo	tulingo	&c.
2	tulilur (tululo)	tulálur	tulálo	tulillo	as Aor.
3 m.	tulirus (tuldur)	tulárus	tulátur	tulisso (-ssur)	Subj.
f.	tuliris (tuldir)	tuláris	tulátir (-sir)	tulisse (-ssir)	
n.	tulitar (tultar)	tulátar	tulátar	tulista(r)	
P. 1 a.	tulimen (older -me)	tulámen	tuláme	tulilme	
b.	tuliven (-ve)	tuláven	tuláve	tulingwe	
2	tulilen (-le)	tulálen	tulále	tulille	
3 m.	tuliron (tuldon)	tuláron	tuláton	tulildon (-do)	
f.	tuliren (tulden)	tuláren	tuláten	tulilden (-de)	
n.	tulitan (tultan)	tulátan	tulátan	tulilta (-tan)	

	Past	[Perf.]	P. Subj.	Fut.	[Condit.]
S. 1	túlien	túlienye	túlian	tuluvanye	tuluvan
2	túliel	túlieste (-elye)	túlial	tuluvaste (-lye)	tuluval
3 m.	túlier (-éro)	túliendo (-iéro)	túliar (-áro)	tuluvando (-áro)	tuluvar
f.	túlier (-ére)	túliende (-iére)	túliar (-áre)	tuluvande (-áre)	&c.
n.	túliet	túliéta	túliat	tuluváta	
Impers.	túlie	túlie	túlia	tuluva	
D. 1 a.	túliémur	túliembo	túliámur	tuluvambo	
b.	túliévur	túliengo	túliávur	&c.	
2	&c.	túliello	túliálur		
3 m.		túliesso (-ur)	&c.		
f.		túliesse (-ir)			
n.		túliesta(r)			
P. 1 a.		túlielme		tuluvalme	
b.		túliengwe		&c.	
2		túlielle			
3 m.		túlieldon			
f.		túlielden			
n.		túlielta			

³⁰ This column was originally headed with the label "Pres."

³¹ Tolkien wrote **tulate**, but it seems certain that the long *á* was inadvertently left unmarked. (Cf. *Version 2*.)

[The following forms were written above the chart in the margin of the manuscript page.]

Inf. pres. **tulint**, probably old allative & still used *objectively*.
 past **túlient**
 fut. **tuluvant**
aorist inf. or ger. **tulu**, allat. **tulur**, **tulunta**, iness. **tulusse**, gen. **tuluvo**
tulinta = ‘coming’.³²

[The following forms and notes were written below the first four columns of the chart.]

Participle	active	tule (<i>tulī</i>)	p[ast] act[ive]	tulilya (<i>tulīla</i>)
	passive	tūlina ;	pass[ive]	tulinwa (<i>tulīna</i>). ³³

Bare stem used after *negative* and *assertive* verb **tūle**.

The forms in brackets are the older ones. The others are generated by the gradual assimilation of the *aorist* in form to a *past* form of the present. This is due to the vowel [in] *in*, *il* & the *i* of plural, which appears to be that of the *ī* of the present stem — it is not.

[The columns for the *perfect* and *conditional* tenses were written below those for the *past* and *future*, respectively, with the following notes in the place of headings.]

The perfect is same [as the past] with present endings.

The conditional is same [as the future] with past or subjunctive endings.

✂ ✂

³² The form **tulinta** appears to have been written first as **tulista**.

³³ The passive participle **tūlina** replaced the forms “**tūla** (*n*-suffix), **tulwa** (*uā*)”. The past passive participle **tulinwa** was first written as **tulinda**.

Qenya Word-lists

Sometime probably in the mid or late 1920s, and not long before the composition of the poem *Oilima Markirya*, J. R. R. Tolkien compiled a dozen lists of basic Qenya vocabulary, comprising about 170 entries and organized according to topical categories. Although these lists were not explicitly labelled, the categories are readily discernible for the most part, and for reference purposes we have supplied headings, such as ANIMALS (for the list including *lopo* ‘horse’, *lama* ‘animal’, *huon* ‘dog’, *yaule* ‘cat’, etc.); PARTS OF THE BODY (with such entries as *kas* ‘head’, *hen* ‘eye’, *lambe* ‘tongue’); TREES (with *orne* ‘tree’, tree-parts such as *alda* ‘branch’, *lasse* ‘leaf’, and kinds of trees like *neldor* ‘beech’, *tyulusse* ‘poplar’, *tassarin* ‘willow’); FOOD AND DRINK (including *matso* ‘food’, *masta* ‘bread’, *mingwe* ‘butter’, *tyurme* ‘cheese’, *io* ‘wine’); and so on. As these examples show, several of the lists include the term that is generic for that list. On the backs of two of the sheets containing these topical lists are five lists of rhyming words and one list of words beginning with *hy-*, comprising about 80 more items, two-thirds of which are also glossed. The six sheets of paper containing these lists were placed by Tolkien immediately after a bundle containing most of the manuscripts for the early versions of the “Secret Vice” poems: *Oilima Markirya* (OM1a–g; LA1a, LA2a–c), *Nieninqe* (N1b), and *Earendel* (E1a–b).

One of the lists, which we have labelled PEOPLE, includes the word *lie* ‘people’ and various terms that distinguish the sexes, like *nēr* ‘man’ and *nyēl* ‘woman’, or *atto* ‘father’ and *ambe* ‘mother’, but also neutral words like *ar* (*arn-*) ‘child’. This list is on the same page that has the PARTS OF THE BODY. On the same page as the TREE list is another which includes words for various inanimate things, as *ondo* ‘stone’, *telar* ‘tile, brick’, *hyelle* ‘pebble’, *falasse* ‘beach’, *falma* ‘wave’, etc. We have labelled this list LAND AND SEA. These two pages were left next to each other by Tolkien and this fact, the close similarity of the lists in style of handwriting and arrangement, and the semantic grouping of the lists (one page having to do with humanity and the other with nature) indicate that they are parts of a single effort to summarize in one place the most basic vocabulary of Qenya. The page with the FOOD AND DRINK list is separated from these two pages by one with an explanation of the verb TO BE, and four half-slips of etymological notes that Tolkien clearly placed here at a later time.¹ But the page with the FOOD AND DRINK list also has a short list we have labelled HEAVENS, with such words as *ilma* ‘air’, *vā*, *vanwe* ‘wind’, and *aulo* ‘cloud’. These are in the same style as and clearly belong with the other lists of basic nouns relating to humanity and nature.

The page with the list of ANIMALS is also clearly part of this same compositional group, and is separated from the page with the PEOPLE list only by a sheet containing a miscellaneous list of basic VERBS. This list, with about thirty entries, and a shorter list of nine ADJECTIVES (on the back of the PEOPLE page) serve to round out the basic vocabulary, most of the other lists consisting entirely of nouns. Below the list of ADJECTIVES there is also a group of four words, *talka* ‘smith’, *mahtar* ‘soldier’, *tári* (unglossed), and *túr* ‘king’, which we have labelled

¹ From these slips a note on $\sqrt{\text{KAM}}$ ‘bind, join’ was cited in “Words of Joy: Five Catholic Prayers in Quenya,” edited by Patrick H. Wynne, Arden R. Smith and Carl F. Hostetter (Part 2, VT 44, pp. 13–14); and a note on *Amalion* was cited by Wayne G. Hammond and Christina Scull in *J. R. R. Tolkien, Artist & Illustrator* (1995, p. 67, note 74). The placement of these slips exemplifies the chronological disarray of many of Tolkien’s linguistic papers, but also suggests that he continued to consult his earlier compositions in the course of later expanding his conceptions.

OCCUPATIONS. On the page with the list of ANIMALS, there are two lists that are perhaps slightly later than the others, one with five words concerning the topic of WRITING, and another with nine verbs each describing specific kinds of movement (*ramba-* ‘walk’, *kap-* ‘leap’, etc.) or deliberately not moving (*hyā-* ‘stand’, *kay-* ‘lie’), which we have labelled MOTION AND STILLNESS. These lists differ from the others in that Tolkien wrote down the English gloss before the Qenya word for each item. The list of miscellaneous VERBS apparently predates the MOTION AND STILLNESS list, since the latter repeats two of the items *nyor-* ‘run’ and *lant-* ‘fall’ from the former list, but Tolkien subsequently altered these forms in the MOTION AND STILLNESS list to *nyoro-* and *lanta-* respectively.

Aside from this there is little evidence to suggest a long time-period of composition for the various lists gathered here. It seems that most of Tolkien’s deletions and alterations were made as he first composed each list, since their replacements were generally accommodated to it as written. Thus in the list of ANIMALS the gloss of *kamo* ‘sheep’ was altered to ‘ram’ and *sauve* ‘sheep’ occurs further down the list. In the list of VERBS the deleted item *tie* ‘go’ was replaced by the next item *ere* ‘goes’ before the rest of the list was written, and Tolkien apparently deleted the item *par-* ‘peel’ before he completed writing the gloss. Other changes are interconnected, but might have come after the initial composition. Under TREES the form of the item *orne* ‘tree’ was altered to *orme*, probably at the same time that the item *orome* ‘oak’ was deleted. The verb *ere* ‘goes’ and the following, apparently related entry *esta-* ‘send’ were both deleted without any replacements, but this was probably in connection with the composition of the shorter MOTION AND STILLNESS list, where Tolkien elaborated the basic synonyms of this concept, and where the generic term is glossed as ‘move’, with the forms *lev-* (intransitive) and *lehta* (transitive), a meaning which substantially overlaps that of ‘to go’.

The lists and all of these changes were made using ink. But there are also some clearly later additions and alterations in pencil. Thus under PARTS OF THE BODY, the item *lango* ‘neck’ was added next to *qerka* ‘throat’ and the form *lepta* was added to the entry *tenge* ‘finger’. Under LAND AND SEA the original entry *ninda* ‘water’ was changed to *nēn*, the next item *ninya* ‘blue’ was changed to *ninda*, and below these the entry *nenda* ‘wet’ was inserted. Under TREES the form in the entry *laiqa* ‘green’ was altered to *laika*. This last change seems to anticipate an idea that appears elsewhere only much later. In the *Etymologies* Q *laiqa* ‘green’ is derived from **laik-wā* under the base LĀYAK-, but Tolkien mentions Q *laica* from **laikā* ‘green’ with “basis LAY as in *laire* ‘summer’,” in an explanation of the name *Legolas* in a letter written in October 1958.²

On the back of the page with the list of VERBS are four lists of words that rhyme or nearly rhyme with each other, the rhymes being in -ANTA, -IE, -ALLE, and -ALM- (*-alma*, *-almo*, or *-alme*). And on the back of the page with the FOOD AND DRINK and HEAVENS lists there is a list of words that begin with HY- and another of words that end with -NGWE (mostly *-ingwe*, or *-ungwe*). These two sets of lists are probably quite close in composition, since at the end of the -ALM- list is the partial entry *hyal*, consideration of which presumably led Tolkien to make the HY- list, where the form *hyalme* ‘loud ringing noise’ emerged, being related to *hyal-* ‘ring, resound’ and *hyalta-* ‘to strike, make ring’.

The first item of the -NGWE list, *singwe* ‘salt’, was written at the upper left of the page at the head of the HY- list, perhaps because of a phonetic association between the sound-sequences *hy* and *si*, the remainder of the -NGWE list being written in the right half of the page. The meaning

² *The Letters of J. R. R. Tolkien*, edited by Humphrey Carpenter, 1981, letter no. 211, p. 282.

of the word *singwe* and the occurrence of the word *mingwe* in the list (albeit unglossed) together suggest a connection with the FOOD AND DRINK list on the other side of the same sheet, with the entry *mingwe* ‘butter’. The Kenya Lexicon has *manya* ‘butter’ under the root MNGN.³ The alteration of this to *mingwe* seems intended to reflect an association with *singwe* ‘salt’. Whether this is supposed to represent an internal development within Kenya, whereby one (or both) of these words has undergone analogical reshaping due to the association between ‘butter’ and ‘salt’ in the context of food-preparation, or whether this is simply a matter of Tolkien’s aesthetic ideas of the appropriateness of resemblances of sound and sense in his invented language, in either case there is evidence here of the closeness in the composition of these particular phonologically and semantically motivated lists, and by implication also among the other similarly motivated lists of both types closely associated with them.

There is also an incidental suggestion of an association in composition between the LAND AND SEA list and the content of the back of the sheet containing it, which is Version 1 of the “Kenya Declensions” (see above, p. 111). The former begins with the entry *ondo* ‘stone’, while the first noun declined in the latter is also *ondo*. As noted above with regard to these declensions, the poem *Oilima Markirya* employs certain grammatical features that emerged in the composition of Version 3 (p. 110). Given these associations it seems likely that Tolkien’s chief impetus in compiling the Kenya Word-lists was to prepare himself for writing one or more poems to include with his essay, “A Secret Vice,” taking stock of the means of expressing basic semantic concepts in the language, and considering the poetic potential of certain rhymes, much as the paradigms composed more or less contemporaneously take stock of the expressive possibilities of its grammar. In the essay he said that to write poetry in an invented language one must abide by the rules one has already devised. While Tolkien may not already have composed the essay at this time, he would certainly have believed in the truth of this stricture, and seems in effect to have laid out briefly the basic parts of the grammar and lexicon of the language in the Kenya Declensions, Conjugations and Word-lists.

On four of the sheets containing word-lists Tolkien also composed four Kenya phrases or sentences, the longest of which consists of two lines of alliterative verse. We present these sentences along with an analysis of each following all of the word-lists. The grammar of these sentences shows certain features that seem to have emerged during the composition of the Early Kenya Grammar, such as the use of pre-verbal forms of the personal pronouns to indicate the subject, as *ulunke* *‘he pulled’ or *hyausic* *‘she went away’. This also shows that the Kenya Word-lists probably predate the Kenya Conjugations, where the subject is indicated instead by inflexional endings. The new cases introduced in the Kenya Declensions, and incorporated into the poems *Oilima Markirya* and *Earendel*, such as the instrumental marked by *-inen*, are also absent from these sentences. This corroborates the suggestion made above that the word-lists predate these poems, though some of the words and images incorporated into the sentences, such as *lunte aiwendon lossiattea* *‘a ship like a bird with blossom-white neck’, are surely suggestive of these poems that Tolkien would soon begin composing.

³ “The Kenya Lexicon” (QL), edited by Christopher Gilson, Carl F. Hostetter, Patrick H. Wynne and Arden R. Smith, *Parma Eldalamberon*, no. 12, p. 62.

[ANIMALS]

lopo, horse.

[QL *lōpa* ‘horse or mare’, *lopo-* ‘gallop, run (of animals)’.]

lama (lamni), animal.

[QL *lāma* ‘a head of cattle or sheep; an animal, beast’. The “Early Kenya Grammar” (EQG) and “English-Kenya Dictionary” (EQD) both have *lama* ‘animal’, pl. *lamni* (PE 14, pp. 42, 71; PE 15, p. 69).]

huan (huandi), dog.

[“The Sounds of Kenya” (SQ) originally had *hwan* (*nd-*) ‘dog’ >> *huan* >> *fan*, and QL *fan* (*d*) ‘dog’ was also first written as *huan* (PE 12, pp. 26, 37). Cp. *Huan*, “Captain of Dogs,” in the *Tale of Tinúviel* (II 21).]

yaule, cat.

[QL has *meoi* ‘cat’, which like **yaule** is probably imitative of one of the sounds a cat makes. Cp. *Miaulē*, the name of Tevildo’s cook in the *Tale of Tinúviel* (II 28), apparently cognate with GL *miauli* >> *miaulin* ‘she-cat’.]

kamo, ram.

[“sheep” >> “ram”.]

yakko, ox.

[QL *yakko*, *yako* ‘ox’.]

indo

[Cp. QL *indo* ‘house’, *indoite* ‘homely, domestic’, *indositsina* ‘domestic(ated)’. Here **indo** might mean *‘domestic animal’, or it may retain the sense ‘house’, being included because of its semantic association with the animals listed here.]

poroke, hen.

[QL *poroke* ‘barn fowl’, with a second gloss ‘hen’ deleted.]

tokot, cock.

[Perhaps cp. QL *otokotta* ‘beating of breasts, wailing’ < OTO- ‘knock’, with the onomatopoeic effect here suggestive of the cock’s crowing.]

sauve, sheep.

[QL has instead *moa* ‘sheep’, and also root SAWA with derivative *sauke*, both unglossed.]

oi, oiwe, bird.

[QL *oi* ‘bird, hen’. GL s.v. *aigli* ‘bird’ compares Q *aiwe*. The “Noldorin Word-lists” (NW) and the

“Noldorin Dictionary” (ND) s.v. *aiw* ‘bird’ both cite Q *oiwe* (PE 13, pp. 136, 158).]

úro, boar.

[QL has *karkapolka* ‘boar’ (*karka* ‘tusk’ + *polka* ‘pig’). Perhaps cp. QL *ūrin* ‘blazing hot’, *uru* ‘fire’, if **úro** refers to the boar’s hot temper.]

mui, cow.

[Cp. GL *mūs* ‘cow’, with rejected alternative *mui*, both apparently feminine forms of *mū* ‘ox’. QL has *yaksi* ‘cow’.]

[MOTION AND STILLNESS]

nyoro-, run.

[**nyor-** >> **nyoro-**. Cp. QL *nornoro-* ‘run on, run smoothly and hum’ < NORO ‘run, go smoothly, ride, spin, etc.’.]

ramba-, walk.

[Perhaps from QL root RAVA, whence *rauta-* ‘chase, hunt, pursue’ and *rambe* ‘prey, booty’. (Cp. Latin *gradior* ‘step, walk’, cognate with Old Irish *in-grennim* ‘pursue, persecute’.)]

hyā-, stand.

[Perhaps cp. QL *hyā* ‘here by us’, *hya* ‘this by us’, *hya* ‘by’.]

lanta-, fall.

[**lant-** >> **lanta-**. QL *lant-* ‘drop, fall’.]

kay-, lie.

[QL root KAYA ‘lie, rest; dwell’. EQG gives the stem-verb *kaj* ‘lie down’ (p. 58). The “Glossarial Commentary” (GC) in the drafts of *Oilima Markirya* cites *kaya-* ‘lie’ (see above, p. 75).]

lev-, (intr.) move.

lehta, (tr.) move.

[These two verbs are probably related to the QL root ELE ‘drive, push, thrust, send forth’ and its derivative LEHE ‘come, be sent, approach’. EQD has *lehe*; *lehta* ‘ride’, (preterite) *lehtane*, perhaps also an intransitive-transitive verb pair. See *elta-* ‘drive’, below under *Verbs*.]

kap-, leap.

[QL *kapin* ‘I jump’ < KAPA ‘leap, spring’.]

tum, tub, dive.

[Perhaps related to QL root TUM(B)U (whence *tumna* ‘deep, profound’), in the sense ‘go deep’.]

hur-, speed.

[Perhaps cp. Q *húro* ‘storm’ in OM2 (above, p. 85). The verb **hur-** seems to anticipate the base KHOR- ‘set going, put in motion, urge on, etc.’ in the *Etymologies*, whence Q *horta-* ‘send flying, speed, urge’ (V 364).]

[WRITING]

hyalin, paper.

[A false start, probably *hu*, was struck out before **hyalin**. QL has *parma* ‘skin, bark; parchment; †book, writings’. The stem **hyal-* in **hyalin** may be connected with the *Etym.* base SKAL¹- (whence Q *halma* ‘skin, fell’), which was subsequently emended to SKEL- (see VT 46, p. 14).]

nekka, pen.

[QL has instead *tenka* ‘pen’ < TEKE ‘make marks’. Q *nekka* perhaps anticipates the much later root NEK ‘narrow’, whence Sindarin *naith*, “applied to any formation or projection tapering to a point” (*Unfinished Tales*, 1980, p. 282). See also *nehta* ‘hawthorn’ below under *Trees*.]

móro, ink; **saramór**.

[Probably from QL root MORO-, whence *morna* ‘black’, *mōri* ‘night’, etc. The form **saramór** was preceded by a false start *sur*. It evidently means *‘writing-ink’ (cp. the next entry).]

sār-, write.

[**sār-** >> **sār-**. Probably cognate with GL *thar-* ‘to saw (up)’ (cp. Latin *scribere* ‘write’ < Proto-Indo-European **sker-* ‘cut off, shear’). GL also lists *sara-*, its gloss given tentatively as ‘ait’ (Latin ‘says, affirms’), which may actually read ‘cut’. Note that GL *sara-* is followed in the manuscript by the entries *sarn* ‘a stone’ (perhaps originally *‘small sharp rock’) and *sard* ‘table’ (compared to *thrad* ‘a plank, board’, grouped with *thram* ‘a saw’). This Kenya verb **sār-** must be the ultimate source of *sarat* ‘letter’, derived from *SAR ‘score, incise’ > ‘write’ (XI 396).]

parma, book.

[QL *parma* ‘skin, bark; parchment; †book, writings’; PME *parma* ‘book’. EQG *i-kuluina parma* ‘the golden book’ (pp. 46, 79).]

20.

[VERBS]

tul-, come; **túlie**.

[QL *tulu-* ‘bring, carry, fetch; (intr.) move, come; produce, bear fruit’. The form **túlie** is singular past-tense impersonal, attested in contemporary texts such as EQG (p. 57) and the “Kenya Conjugations” (see above, pp. 124, 126–7).]

tulya-, bring.

[EQG *tulya* ‘send, bring’ (p. 58).]

ista (**íse**), know.

[QL *ista*, preterite *sinte*, ‘know’. EQG cites various inflected forms, e.g., *hista* ‘she knows’, *maistal* ‘we know’ (p. 86). Here **íse** is the past-tense form; cp. QL *kosta-* ‘debate, dispute’ with preterite *kōse*.]

teng-, think.

[Cp. QL *tenge-* ‘know, understand, grasp’.]

elta- (**elle**), drive.

[QL *elin* ‘I drive’, *éle* ‘drove’, *eltë-* ‘to thrust in’ < ELE ‘drive, push, thrust, send forth’; EQG lists inflected forms such as *mieltal* ‘we drive’ (p. 86). Cf. *elle* ‘came’ in the various texts of the poem *Nieninqe* (above, pp. 90, 92–3, 95).]

{**tie**, go.}

[The letters *ty* were struck out after the gloss, perhaps the start of a past-tense form. Tolkien probably intended this to be cognate with QL *tie* ‘line, direction, route, road’. An entry *tie* ‘path’ appears below under *Rhymes in -IE*, although the gloss was struck out.]

{**ere**, goes; **erne**, went.}

{**esta-**, send.}

[These two verbs seem to be related to each other as intransitive and causative transitive, perhaps intended to derive from QL roots ERE-, ESE ‘out’. The meaning of **esta-** could arise from the root sense ‘out’ as ‘cause to be out’ > ‘send out’ > ‘send’, and with a person as object this would naturally mean ‘to make go (out)’. This could lead in turn to a basic meaning ‘go out’ > ‘go’ for the intransitive forms **ere**, **erne**.]

map-, take.

[QL *map-* ‘seize, take’. GL *mab* ‘hands’ cites Q *mapa* ‘seize’. EQG has *mapa-* ‘seize’ (p. 58).]

yava, hold.

[Perhaps cp. QL *yavin* ‘bears fruit’.]

lava-, lick.

[QL *lava-* ‘lick’.]

tyava, taste.

[QL impersonal *tyava-* ‘it tastes of, reminds one of’ < TYAVA- ‘to savour, taste’. GL *caf-* ‘to taste (used of the thing)’ cites Q *tyav-*.]

kelu-, flow.

[QL *kelu-* ‘to flow’. EQG *kelu* ‘flow’ (p. 58).]

telu-, cover, roof.

[QL has *telu-* ‘to finish, end, close, complete’ < TEL + U, said perhaps to be an extension of TELE ‘cover in’, whence *tel* (*d-*) ‘roof’. See *telume* ‘firmament’ below under *Heavens*.]

sur-, blow.

[NW, ND s.v. *huirialth* ‘gale’ both cite √SURU- ‘to blow’. Cp. GL *Sulus* ‘one of Manwe’s two clans of air-spirits’, which cites Q *Sūru*, pl. *Sūruli*; and GC *sūru* ‘wind, gale’ (above, p. 75).]

nyor-, run.

[See *nyoro-* ‘run’, above under *Motion and Stillness*.]

qet-, speak.

[“say, speak” >> “speak”. QL *qet-* ‘speak, talk’. Cp. EQG *me-getsime* ‘we were told’ and past tense *gesie* ‘told’ (p. 54).]

tapa-, extend thin.

[Cp. QL *tapi-*, *tatya* ‘taper, stretch out’ (intr.) and *tapatenda* ‘taper fingered, long fingered’ < TAPA. The gloss may be intended as two separate senses ‘extend, thin’.]

kere, turn.

[The form *kere* replaces another, probably *wir*, for which compare QL GWIDĪ, whence ‘*Wirilōme* equated with *Gwerlum* ‘Gloomweaver’ (GL 46). EQG cites √KERE (KŪERE, KĪERE) ‘turn’ (p. 65), probably the same root as QL KERE-, whence *kere* ‘earthenware’, *keresto* ‘potter’, etc.]

sar-, write.

[See above under *Writing*.]

{**par-**, peel.}

[Cp. QL PARA, whence *parma* ‘skin, bark; parchment; †book’. GL *pasta-*, *padhra-* ‘skin, peel, flay’, must derive from *PADA, probably a variant of QL PARA.]

hus-, burn. (tr.)

[Cp. QL *usta-* ‘burn’ (tr.) from USU, UŪU. An initial *h-* occurs in some Goldogrin cognates in GL: *gusta-*, *husta* ‘burn (tr.), destroy’ (listed under root *gudh*, evidently = QL UŪU); *haurost*, *huðrost* ‘dawn’ (cited s.v. *Auros*).]

yama-, shout.

[QL *yamin* ‘shout, call’ < YAMA-.]

kap-, leap.

[See above under *Motion and Stillness*.]

lant-, fall.

[See *lanta-* ‘fall’, above under *Motion and Stillness*.]

qel-, fade.

[Cp. QL *qele-* ‘perish, etc.’ < QELE- ‘perish, die, decay, fail’. The Goldogrin cognate *cwel-* is glossed ‘fade, wither, etc.’ (GL 28).]

qal-, die.

[QL QALA ‘die’. The preterite *qalle* ‘died’ appears below under *Rhymes in -ALLE*. Also cp. *qalme* ‘agony’ below under *Words in -ALM-*.]

{**pap**}

[Cp. QL *papa-* ‘tremble’. To the right of **pap** appears the unrelated item “oi(we) bird,” clearly written on the page before the list of *Verbs* was begun (see *oi*, *oiwe* ‘bird’ above under *Animals*).]

luk-, pull.

[Cp. QL root LUKU-, with derivatives referring to viscous, clinging substances: *lūke* ‘slime’; *lutl* ‘gum, paste, sticky matter’; *lukso* ‘mud’. Also cp. √LUK ‘haul, drag’, whence Q *lunka* ‘wain’, in an etymological note from c. 1968 (VT 43, p. 19).]

lut-, float, sail.

[QL *lutta-*, *lutu-* ‘flow, float’. GL *laud* ‘flood; high tide; tide, motion of the sea’ compares *lutu-*. The texts of *Oilima Markirya* include several inflected forms of this verb: *lutilya* >> *lutsilya* ‘sailing’; *lutya* ‘sail’, *lute* ‘leave’ (see above, pp. 56–7, 62, 68, 77, 81). The poem *Earendel* has *lütier* ‘sailed’ (above, p. 100).]

tump-, cover.

[Cp. QL *tupu-* ‘roof, put lid on, put hat on, cover’ and *tumpo* ‘shed, barn’ < TUPU-, this root said to have much the same meaning as TELE ‘cover in’.]

[PEOPLE]

nēr (nera) man.

[QL *ner* ‘man, husband’. EQG and EQD both cite *ner*, *nēr* ‘man’ (PE 14, pp. 42–3; PE 15, p. 75). The “Kenya Declensions” (QD) give *nēr* ‘man’, accusative *nera* (above, pp. 111, 113). The first of these paradigms is on the back of the page on which the lists *Land and Sea* and *Trees* were written. The regular acc. singular ending of consonantal nouns is *-a* in both EQG (pp. 44, 73) and QD (above pp. 111–13), and other examples appear below throughout the Kenya Word-lists, e.g., *nyēl* (*nyela*) ‘woman’, *qin* (*qima*) ‘woman’, *kas* (*kara*) ‘head’, and *pole* (*polya*) ‘flour’.]

vie, teors.

[Old English *teors* ‘penis’. ND †*gwi* ‘teors, membrum virile’ cites as equivalents Q, T *vie*, all from **wiġē*. The entry *vie* ‘teors’ appears again below under *Rhymes in -IE*.]

vihta

[NW, ND s.v. *gweg* ‘man, male’ give *gwaith*, glossed ‘folk’ in the former, and in the latter described as “the collective, originally fem. sg.” used as the plural, and derived from **wiktā*. So perhaps Q *vihta* is collective ‘folk’.]

via, male; nerevoite, nerite.

[A form *vin* was struck out after the gloss ‘male’. The synonyms suggest that *via* is probably an adjective. QL has *nerevoite* ‘manly’, while *nerite* is given in QD as one of the adjectival forms of *ner* ‘man’ (above, p. 113). ND cites several etymological forms containing the stem **wi-* ‘man’ apparently seen here in Q *vie* ‘teors’, *vihta* and *via* ‘male’: **wikā*, whence Q *vika* ‘valiant’ and N *gweg* ‘man’, “properly adj. = male”; **wī*, whence N *gwi*, † pl. of *gweg*; **wiqē*, whence N *gwib* ‘teors’; etc. (PE 13, p. 162).]

nyēl (nyela) woman.

[Perhaps cp. *Niele* in the poem *Nieninge*, in which “little Niele” translates the name *Nielikkilis* (above, p. 92). QL *Nieliqi* (*Nielikki*, *Nyelikki*) is listed under NYEHE ‘weep’, whence also *nie* ‘tear’, *nyenyele* ‘lament, lamentation’; so perhaps the etymological sense of *nyēl* ‘woman’ is *‘one who weeps’. The form might anticipate *Etym.* base NYEL- ‘ring, sing, give out a sweet sound’, whence Q *nyello* ‘singer’, *nyelle* ‘bell’. Also cp. Q *nī*, cited under GL †*nir* ‘woman’. The form *nyela* is accusative; see *nēr* (*nera*) ‘man’ above.]

qin (qima), woman.

[QL *qin* (*qim-*) ‘woman, female’. EQG *qin* ‘woman’, pl. *qimi* (p. 72). The form *qima* is accusative; see *nēr* (*nera*) ‘man’ above.]

qinya, female; qimenoite, qimite.

[This must consist of *qim-* ‘woman’ + adj. suffix *-ya*, with **-mya* > *-nya*; cp. EQG *lempe* ‘half’ (noun), *lenya* ‘half’ (adj.), the latter probably from **lem-ya* (p. 50). QL *qimenoite* ‘feminine, female’; for the adjectival suffix *-ite* in *qimite*, cp. *nerite* above under *via* ‘male’.]

lie, people (sg.)

[QL *lie* ‘people, folk’. The drafts of *Nieninge* have *qant* ‘*i lie* ‘all the people’ >> *losselie* ‘the white people’ in line 7 (above, p. 90, 92; MC 216). The entry *lie* ‘people’ appears again below under *Rhymes in -IE*.]

ar (arn-), child.

[QL *ar* (*arn-*) ‘child’. ND s.v. *arn* ‘child’ cites Q *arne*, T *ar*, pl. *arni*.]

silde, daughter.

[QL has *sui* ‘daughter’ and *aris* ‘daughter, maid’. Perhaps *silde* represents a semantic development from QL *silda* ‘slender’, or it might anticipate Q *selde* ‘daughter’ in the *Etymologies*.]

yondo, son.

[EQG *yondo* ‘son’ (pp. 45, 75). Cp. QL † word *yond-* (= *hilmo* ‘son’); *yondo* ‘male descendant, usually (great) grandson’.]

tetta, baby.

[Perhaps cp. QL *tyetl* ‘a tiny baby’ < TYETE- ‘give suck’. See also *titta* ‘tiny’ below under *Words Ending in -NGWE*.]

atto, father. (tatto.)

[Cp. QL *attu* ‘father’. The variant *tatto* is probably the affectionate form; cp. *tatanya* in *Unfinished Tales* (p. 191). *Etym.* gives *atto* as the hypocoristic form of Q *atar* ‘father’.]

ambe, mother. (mambe.)

[Cp. QL *ambi* ‘mother’. The form *mambe* (like *tatto* in the previous entry) is probably hypocoristic; cp. GL (*m*)*ami*, (*m*)*ama* ‘mummy, etc.’, “affectionate or childish diminutives”; *maba*, *mabir* ‘mother’; *mam* ‘grandmother, mother’ (PE 11, pp. 19, 57).]

[LIGHT THINGS]

hohye, fluff

[QL has *lint* (*linty*-) ‘fluff, down, soft stuff’.]

hoiye, foam

[QL has *falmo* ‘foam’, *palasse* ‘foam, splashing’, and *winge* ‘foam, spindrift, froth, scud’. Also perhaps cp. QL *poimine* ‘lather’, glossed in PME as ‘lather, foam; a mermaid’. OM2, line 10, has *falma* ‘foam’ (see above, p. 84).]

[PARTS OF THE BODY]

kas (*kara*), head.

[QD *kas*, acc. *kara* ‘head’ (above, pp. 112–13). Cp. QL *kar* (stem *kas*-) ‘head’. EQG has (*kar* >>) *kas*, stem *kas*- ‘head’, and pl. *kasi* >> *kasti*, but pl. *kari* in the associated phonology, while the Valmaric list of “Parts of the Body” gives *kar*, pl. *kasti* (PE 14, pp. 42–3, 69, 71–2, 79, 117). EQD has *kar*, pl. *kasi*, ‘head’ and *Etymologies* has Q *kár* (*kas*-) ‘head’ < KAS-.]

nóla, head, top.

[QL *nóla* ‘head, hill’ (glossed ‘round hill’ in PME). The *Etymologies* has Q *nóla* ‘round head, knoll’ < NDOL-.]

yéma, face.

[QL has a deleted entry *alma* ‘face, visage’ < ALA ‘gaze ?’ (*alma* ‘face’ being allowed to stand in PME). The form **yéma** appears to be constructed in a semantically parallel manner from a different root: QL DYE⁽¹⁾, whence *yēta* ‘look at’ and *yesta*, *yendo* ‘glance, gaze’.]

hen (*henda*), eye.

[QL *hen* † (*hend*-) ‘eye’, pl. *hendi*; identical forms are mentioned in GL s.v. *hen* ‘eye’, NW s.v. *henn* ‘eye’ (derived from **ske-ndā*), and EQG (pp. 43, 76). Here **henda** is the accusative form; see *nēr* (*nera*) ‘man’ above under *People*.]

súne, nose.

[QL *súne* ‘the nose (human)’. EQG *súne* ‘nose’, pl. *súni* (p. 76); also in EQD.]

anta, jaw.

[QL has *anto* (*ũ*) ‘jaw’, with a reference to MATA; the root MATA ‘eat’ has a derivative *maqar* ‘jaw’, but does not list *anta*. SQ has *anta* ‘jaw’ < **mtā*, compared to *mata*- ‘eat’ (PE 12, p. 26). The “Gnomish Lexicon Slips” entry *ant* ‘face’ cites Q *anta* ‘jaws’, with queried etymon *mtā*; while NW,

ND *ant* ‘face, front, forward surface’ both cite Q *anta* ‘cheek’ (PE 13, pp. 110, 137, 160).]

nyat (**nyatsi**), tooth. (**nyata**.)

[QL has instead *nele* ‘tooth’ < NELE ‘point’, *karka* ‘fang, tooth, tusk’ < KRKR. Perhaps **nyat** is related to the QL root NYATA- ‘chatter, gossip’, which may have suggested to Tolkien the motion or noise of teeth. Also cp. the QL root NYASA, whence *nyasa*- (preterite *nyatse*) ‘to scratch’. The form **nyatsi** is plural, while **nyata** is accusative singular; for the latter see *nēr* (*nera*) ‘man’ above under *People*.]

lambe, tongue.

[QL *lambe* ‘tongue (of body, but also occasionally of land, or even = speech)’. The sense ‘speech, language’ predominates in other early texts: EQG has *i-lambe* ‘the tongue’, *i-lambe*’*n**noldolion* ‘the tongue of the gnomes’ (pp. 42, 71); and cp. *i-Lambe*’*n**Eldalion* ‘the tongue of the Eldar’ and *i-Lambe*’*n**Valion* ‘the tongue of the Valar’ on the title-page to EQD (PE 15, p. 65).]

qerka, throat.

[GL *cwerc* ‘throat’ cites cognate Q *qerka*. Also cp. *Qerkaringa* ‘Chill Gulf’, a narrow sound between the Helkaraksë (Icefang) and the Great Lands, described in *The Flight of the Noldoli* (I 166–7). QL has instead *kailen* ‘throat, gullet’. The Valmaric list of “Parts of the Body” has *qelqa* ‘throat’ (PE 14, p. 117).]

lango, neck.

[This entry was added in pencil to the right of the entries for *lambe* and *qerka*. QL has *yat* †, *yatta* ‘neck; isthmus’. El1, line 4, has the nominative case *langon*, with the gloss *lango*- ‘neck’, while the essay version translates *langon* as ‘throat’ (see above, p. 100; MC 216–17).]

óvo or **ó**, mouth.

[QL has *matu* ‘the mouth (inside)’ < MATA ‘eat’, and *pē* ‘the two lips, the (closed) mouth’. Perhaps cp. QL root OHO ‘cry’, whence *ōma* ‘voice’, *ohta* or *ōta* ‘shout’.]

ponte, back.

[QL *ponte* ‘back, rear’. NW under the entry for the noun *bón* ‘back’ compares Q *ponte* (p. 139).]

ambos, breast.

[Cp. QL *ambar* (-s or -r) ‘breast’, *ambasse* ‘breast-plate, hauberk’. NW *bost* ‘back, from shoulder to shoulder’ cites Q *ambos*. ND *amboth* ‘shoulder’ cites Q *ambos*, *ambost*-.]

okka, knee.

[QL *okka* ‘knee’.]

tāl (tāla), foot.

[Cp. QL *tala* ‘foot’. EQG *tāl* ‘foot’, pl. *tāli* (pp. 43, 72). EQD *tal* or *tāl* ‘foot’, pl. *tali*. N1a and N1b, line 8, have pl. *tāli* ‘feet’ (above, pp. 90, 92). Here **tāla** is accusative; see *nēr* (*nera*) ‘man’ above under *People*.]

mā, hand.

[QL *mā* ‘hand’; also cited in GL s.v. *ma* ‘with, by’, EQG (p. 76), and EQD.]

tenge, finger; **lepta**.

[**lepta** was added in pencil. Cp. QL *tenna* ‘finger’, *-tenda* ‘having fingers’ < TENE ‘touch, feel’; and *let* (*lept-*) ‘finger’ < LEPE (PME *lept-* ‘finger’). NW *lhē* ‘finger’, pl. *lhaith*, cites *lepta* as underlying the plural form. EQD has *lepta* ‘finger’, pl. *lepsi*.]

rāma, arm, wing.

[The form **rā** was struck out before **rāma**. Cp. QL *rā* ‘arm’, *rāma* ‘wing’. EQG hesitates between the senses ‘arm’ and ‘wing’; as in *anda-rāma* ‘long arm(ed)’ >> ‘long-wing’ (PE 14, pp. 45, 75 n. 27). EQD *rāma* >> *ranko* ‘arm (of the human body)’; *rāma* ‘wing (of bird, etc.)’.]

vasse, wing.

[QL *vasse* ‘wing’ < VASA, with variant ‘*vasse* < GWASA. GL *bass* ‘wing, pinion’ cites Q *vasse*.]

honde, heart.

[QL has *hon(d-)* ‘heart’, *hondo*; and also *elwen* ‘heart’ and *mekte* ‘heart; center’. ND *gonn* ‘stone, rock’ was originally equated to cognate Q *honda*, with a citation of Q *hondo* ‘heart’, but the cognate was replaced by Q *hond-* and the citation by a note that *londa* = ‘heart’, with a reference to *lhonn*. NW (but not ND) has an entry *lhonn* ‘heart’ with cognate Q *londa*.]



[ADJECTIVES]

māra, good.

[Cp. QL *māra* ‘mighty, powerful, doughty; of things, good, useful’, as distinct from *mane* ‘good (moral)’. EQG has *māra* ‘good (not bad)’, beside *manya* >> *vanya* ‘good (not evil)’ (pp. 48, 81). EQD s.v. *good* gives *mara* ‘excellent, useful not bad’ and *vanya* ‘holy, not evil’.]

falka, bad.

[Cp. QL *valka* ‘cruel, bitter’, related to such words as *vilkin* ‘it cuts’, (preterite) *valke*, and *vilkin* ‘bitter, evil’; EQG *faika* ‘bad’, beside *ulqa* ‘evil’ (pp. 48, 81). EQD s.v. *bad* has *faika* ‘worthless, useless’ and *ulqa* ‘evil’, the former retained in *Etym.* base SPAY- ‘despise, contemn’, whence Q *faika* ‘contemptible, mean’.]

velike (velity-), large.

[QL *Velikī-* ‘great’, *velitya-* ‘magnify’. GL *Beleg* ‘mighty, great’ cites (Q) *velike*.]

minya, fine, slender.

[NW *minedh* ‘fine, slender’ is equated with Q *minya*, and ND *minedh* ‘thin, fine, small’ cites cognate Q *minya* ‘slender’. Cp. QL *minwa* ‘small’, *min* ‘a bit, piece’, *minda-* ‘to diminish, fade, lessen, vanish’.]

pyúva, fat.

[Cp. QL *pīwe* ‘fatness, richness, goodness’, *piute-* ‘flourish, batten, grow fat’, *pingwe* ‘fat, rich (of soil)’, *piu* ‘calf of leg’, *piule* ‘greasy, overfat; overfed, spoilt, etc.’ For a comparable variation between *-yú-* and *-iu-* cp. QL *tyūka* ‘thick’ beside *tiuka* ‘dense, solid’ (PE 12, pp. 50, 93).]

tulka, strong. **turka**.

[‘steady, strong’ >> ‘strong’. The alternate form **turka** is a later addition in pencil. Cp. QL *tulunka* ‘steady, firm’, *tulka-* ‘fix, stick in, set up, establish’, *Tulkas* (*Poldōrea*); TURU ‘am strong’, whence *turu-* ‘can, is able’, *tūre* ‘strength, might’, † *tūrea* ‘mighty’, *turwa* ‘powerful’, etc.]

polda, mighty, powerful.

poldōrea, powerful.

[Cp. QL *poldor* ‘physical strength’, *poldōrea* ‘muscular’ < POLO ‘have strength’. GL *polodrin* ‘mighty’ also cites Q *poldōrea*. For an adjectival derivation like that of **polda** cp. QL *qolda* ‘ill’ < *qolo-* ‘ail’. *Etym.* base POL-, POLOD- ‘physically strong’ has Q *polda* ‘strong, burly’ and *Poldōrea*, the adjectival form of (unglossed) *poldore*, which is probably equivalent to QL *poldor*.]

tanka, fixed, firm.

[Cp. QL adj. *tanka* ‘firm, fixed, fast, steady’, noun *tanka* ‘fastening, rivet’, *taka-* ‘fix, fasten’, (preterite) *tanke*. ND *tanc* ‘firm, steady, steadfast’ cites Q *tanka*; and EQG gives Q *tak-* ‘to fasten’, *tanka* ‘firm’, and other derivatives of √TAK- ‘stick, (stick) in, fix, firm’ (PE 14, p. 66).]

[OCCUPATIONS]

talka, smith.

[The earlier version of the GL entry for *Mar-taglos*, *Maltagros* 'Smith of the world', a title of Aule, is equated with *Talka Marwa*. NW *Balthagron*, *Barthaglon* 'world-smith' = Q *Aule Martalka*. QL has *tongar* 'smith', while *Etym.* has Q *tano* 'craftsman, smith' and *Martano*, *Martan* 'Earth-smith' (V 390).]

mahtar, soldier.

[Cp. QL *mak-* 'slay', *makil* 'sword, broadsword', *makta-* 'slay, slaughter', *makillar* 'swordsmen'. For the element *-tar* cp. QL *ektar* (*rd*) 'swordsmen' < EKE or EHE. Under *Etym.* base MAK- 'sword; fight (with sword), cleave' Q *mahtar* 'warrior' is derived from Q *mahta-* 'wield a weapon, fight', a blend of **maktā* with **ma3-tā* 'to handle' < MA3 'hand'.]

tāri

[*tāre* >> *tāri*. QL *tāri* (= *varni*) 'queen', related to *tā* 'high; high above, high up' and *tāra* 'lofty'.]

tūr, king.

[QL *Tur* (*-ūr*) 'king', *turinwa* 'kingly, royal', *turwen*, *turille* 'princess', *tūrion*, *turillo* 'prince', and similar words from root TURU 'am strong'. NW *tír* 'king' cites Q *tūr*. Cp. *turka* in the entry *tulka* 'strong' above under *Adjectives*.]



[LAND AND SEA]

ondo, stone.

[Cp. QL *on* (*d*) 'a stone', *ondo* 'stone'. For the declension of this noun, see QD, version 1, which was composed on the back of the same sheet that contains this list (above, p. 111).]

telar, tile, brick.

[Cp. Q *telar* < **terar*, cited as cognate of NW *teiar* 'brick' < **tésare* (p. 153). EQG mentions **tesare* 'tile' > **terar* > *telar* (p. 70).]

hyelle, pebble.

[QL has instead *lalle* 'pebble'. EQD has *tolot* (stem *tolokt-*) 'pebble, or cobble-stone' (p. 77).]

falasse, beach.

[Cp. QL *falas(s)* 'shore, beach'.]

falma, wave. **uino**.

[A form *uin* was struck out before *uino*. Cp. QL *falmo* 'foam', *falmar* 'wave as it breaks', *Ui* 'Queen of Mermaids', *Uin* 'a fish; the primeval whale', and cognate with the last of these GL *Uin* 'a wave †; Gulma's great whale'. GC has *falmar* (pl. *falmarin*) 'wave' (above, p. 75); and *falma* in OM1c, line 10, presumably means either 'wave' or 'foam' (above, p. 60).]

vea, sea.

vaiya, seamew. **waiwe**.

[The two forms *vea* and *vaiya* were originally connected by a brace and both glossed as 'sea'. The brace was then struck out and *vaiya* given the gloss 'seamew', all in ink. A form *maiwe* was added, then replaced by *waiwe*, both in pencil, and the forms *vea* and *vaiya* were each marked with a pencil "X" to the left. Cp. QL *Vai* 'the outer ocean' < VAYĀ 'enfold, wind about', and *māwe* 'gull'. The word *vea* 'sea' occurs in both OM2, line 9, and *Earendel*, line 2. For the phonetic development of **vai-a* > *vea* see the note on *nea* 'it is' below under *To Be*. GL *aigli* 'bird (especially larger)' compares Q *aiwe*. A blending of this with *māwe* may have inspired *maiwe*, which also occurs in OM2, line 4, *ve maiwin qaine* 'like gulls wailing' (see above, p. 82). In the *Etymologies* the name for "the Outer Sea or Air enfolding the world" is *Vaiya*, a special use of the word **wāyā* 'envelope' < WAY- 'enfold', for which four Kenya variant forms are indicated: *w- vaia*, *w- vaiya*. The variants in *w-* parallel the form *waiwe* here, which looks like a blending of *wai(y)a* and *aiwe*.]

nēn, water.

[*ninda* >> *nēn*, in pencil. Cp. QL *nen* (*nēn-* or *nend-*) 'river; † water'; ND *nenn* 'water, river' with cognate Q, T *ninda*; EQG *nēn* 'water', pl. *nēni* (pp. 43, 72).]

ninda, blue.

[*ninya* >> *ninda*, in pencil, clearly changed at the same time as *ninda* >> *nēn* in the preceding entry. Cp. QL *nin(d)* 'blue colour, blueness, blue green', *ninwa* 'blue'; ND *nainn* 'blue' (adjective) < **nindyā* = Q *ninya*.]

nenda, wet.

[Pencil addition, presumably made in association with the changes in the previous two entries. QL has *ūqa* 'wet' < UQU 'wet', *liqin(a)* 'wet' related to *linge* 'water', and *nos* 'wetness, damp' related to *nōte* 'dew'.]

tyusse, sand.

[QL has *marma* ‘sand’, and *ára* ‘dry sand, grit’. The *Etymologies* base LIT- has Q *litse* ‘sand’.]

sar, earth, soil. **kemen**.

[The synonym **kemen** was added in pencil, and an “X” was written to the left of **sar**. Cp. Q *kemi* ‘earth, soil, land’, *kemen* ‘soil’. Perhaps cf. GL *sarn* ‘stone’, *Etymologies* base SAR- > Q *sar* ‘stone (small)’, *sarna* ‘of stone’.]

nóre, land.

[QL *nóre* ‘native land, nation, family; country’.]

talat, dry land.

[Perhaps cp. QL root TALA ‘support’, the source of *tala* ‘foot’, *tala-* ‘carry, bring; weigh’, *talta* ‘to lade, burden, load; weigh down’, etc.]

tolle, island. **tol**, pl. **tolli**.

[Cp. QL *tol* (*ll*) ‘an island; any rise standing alone in water, plain of grass, etc.’, *tolome* ‘island’, *Tol-eressea* ‘Lonely isle’; and GC *tolla* ‘hill-top’]

{**uilosse**, foam.}

[Cf. *uino*, above in the entry *falma* ‘wave’, and *hoiye* ‘foam’, above under *Light Things*. Also cp. *losse* ‘white-flower’ in the compound *silgelossëa* ‘with hair like white flowers’, used to describe the “foam-maidens” in the poem *Earendel*, line 5 (see above, p. 100).]

[TREES]

orme, tree.

[**orne** >> **orme**. Cp. GL *orn* ‘tree’, where Q *orond-* ‘bush’ is cited, and ND *orn* ‘tree’ with cognate Q *orne*. The change of the form to **orme** was probably occasioned by the rejection of *orome* ‘oak’, which was replaced by *norne* ‘oak’. The intended derivation may be similar to that of QL *orme* ‘summit, crest’ from the root of the verb *oro-* ‘rise’, with the shared etymological sense being ‘something that rises’ above its surroundings. In the *Etymologies* the earlier form is restored as Q *orne* ‘tree, high isolated tree’.]

alda, branch.

[Cp. QL *alda* ‘tree’ < ALA ‘spread ?’. GL has *ál* ‘wood (material)’, compared to Q *alda* ‘tree’, with the related derivatives † *alwen* ‘tree’, *altha* ‘shoot, sprig, scion, sapling’. ND has *alt* ‘bough, branch’ with the cognate Q *alda* (unglossed), and explains the forms by the change of “Noldorin *ld*

occasionally to *lt* finally.” The *Etymologies* base GALAD- ‘tree’ yields Q *alda*, N *galadh*.]

lasse, leaf.

[QL *Lasse* ‘leaf’.]

laika, green.

[Original **laika** altered in pencil to **laika**. Cp. QL *laika* ‘green’ (and unrelated *laika* ‘keen, sharp’); the phrase *laiq’ ondoisen* ‘on the green rocks’ in the poem *Oilima Markirya* (above, pp. 62, 68); and Q *laika* ‘green’ < **laik-wā*, derived from the base LAYAK- in the *Etymologies*.]

turu, wood. (*tūr-*)

[This entry as first written had **tūro** and **turu-**, connected by a brace. Cp. QL *turu* “properly = firewood — but used of wood in general as a material,” PME *turu* ‘wood (material)’.]

turúva, wooden.

[QL *turúva* ‘wooden’.]

móle, root.

[Perhaps a pun on Greek μῶλυ (whence Latin and English *moly*), described in Homer’s *Odyssey* as a magic herb with a black root and milk-white flowers (Book 10, lines 304–5). A probable cognate is Sanskrit *mūlam* ‘root’ (Liddell and Scott’s *Greek-English Lexicon*, 9th ed., 1940).]

lôte, pl. **lósi**, flower.

[QL *lôte* ‘a flower, bloom (usually of large single flowers)’.]

tavar, **taurie**, forest.

[Cp. QL *tavar* (*tavarni*) ‘dale-sprites’, *tauno* ‘forest’, *tavasta* ‘woodland’; GL *tavros* ‘forest, wooded land’, *taur* ‘a dense wood or forest’; NW *taur* ‘forest’; GC *taure* ‘forest’ (above, p. 75).]

neldor, beech.

[QL *neldor* ‘beech’.]

tyulusse, poplar.

[QL *tyulusse* ‘poplar’.]

tassarin, willow. **lailekse**.

[The synonym **lailekse** originally followed *orome* ‘oak’, and when *orome* was rejected, a line was drawn connecting **lailekse** to **tassarin**. Cp. QL *tasarin* ‘willow’; root LAYA ‘be alive, flourish’ > *laire* ‘meadow’, *laika* ‘green’, *laito* ‘youth, vigour, new life’; and root LEQE > *leget* ‘joint’, *lenk* ‘limb’, *lekte-* ‘join together, dovetail, fit in, splice’. If **lailekse** is a compound derived from

these roots it may mean ‘green-limbed’, referring either to the tree’s color or the vigorous growth of its branches.]

{**orome**, oak.}

[This entry originally included an alternative form **lailekse**; see the notes for the entries *orme* and *tassarin* above.]

alalme, elm.

[QL *alalme* ‘elm (tree)’.]

mapalin, plane.

[Cp. QL *mapalin* ‘plane or sycamore’, the entry for which also gives several modifying terms to distinguish the varieties.]

norne, oak.

[QL *norne* ‘oak-tree’.]

nehta, hawthorn.

[QL has *ektar* ‘thorn, hawthorn’, “probably *ek*- (thorn) + *tar* = hedge,” *piopin*, *pipin* ‘the fruit of hawthorns, haws’ and *(pi)pinektar* ‘hawthorn, whitethorn’. Perhaps the form **nehta** was inspired by reinterpretation of the QL compound as **(pi)pi-nehtar*. It anticipates the second part of *nernehta* ‘man-spearhead’ mentioned in a note to the late narrative, “The Disaster of the Gladden Fields” (*Unfinished Tales*, p. 282). Also cp. *nekka* ‘pen’ above under *Writing*.]

polonde, alder.

[QL has instead *ulwe*, *uluswe* ‘alder’; EQD *ulwe*, *ululwe* ‘alder, alder-tree’ (struck out). Perhaps cp. QL root POLO ‘have strength’, whence *poldor* ‘physical strength’.]

sarko, elder.

[A form **sara** was struck out before **sarko**. Perhaps cp. QL *sara*- ‘saw’, *sarat* (-*kt*) ‘plank’.]

maite, maple.

[A form, perhaps **mavain**, was struck out before **maite**. Cp. -*maite* ‘handed’ in *erumaite* ‘one-handed’ (EQG 51, 84; misprinted as *erumaili* at the first occurrence). Here the word refers to the five-lobed leaves of the maple resembling hands.]

fine (pl. **fini**), larch.

[QL *fine* ‘larch’.]

maisilanda, sycamore.

[Cp. *maite* ‘maple’ (= ‘handed’) above, and QL *landa* ‘broad’ < LARĀ. The leaves of the

sycamore maple are six inches across while those of the common or hedge maple are only four.]



[To BE]

ī, be. inf.

[Below the initial entry with gloss *be* and form **ī**, Tolkien began an entry for a “Pres.” tense. But before writing a form for this he replaced it with “inf. **yá**” and below this “pres. **y**,” but deleted both of these before completing the latter form. To the left he then added the abbreviation “inf.” apparently to indicate that **ī** ‘be’ is the *infinitive* form of the verb.]

-ya, pres. Suffixed to adjs. & participles.

ea, alone.

[The explanation “alone” means that the present-tense form of the verb ‘to be’ is **ea** when used as a separate word, while it takes the form **-ya** when suffixed to an adjective or participle. EQG gives the present singular of ‘to be’ as *e* or *i*, the latter form being used when it comes before or after the sound *e* (p. 57). The forms **ea** and **-ya** continue these variants but with the addition of an *-a*, perhaps comparable to the ending *-a* that EQG describes as usual in verb-stems derived from nouns or other verbs (p. 56).]

As:

nea, it is, yes, &c.

[Cf. QL *nā* ‘(it is) so, yes’. In this and the following item the suffixed form **-ya** of the present tense of ‘to be’ must combine with the preceding stem-vowel, i.e. **-a-ya* > **-aia* > *-ea*.]

márea < *mára*, is good.

[See *mára* ‘good’, above under *Adjectives*.]

qalinya, is dying.

[“is dead” >> “is dying.” Cp. QL *qalin* ‘dead’, and cf. EQG *tulinde* in which *e* (‘is’) is suffixed to the present participle *tulind-* (‘coming’) to form the compound tense glossed ‘is coming’ (p. 57).]

narkea, is dead.

[Cf. QL *narqa* ‘faded, shrivelled’.]

ninqia, is white.

[*ninqea* >> **ninqia**. Cp. QL, EQG *ninqe* ‘white’ (PE 14, pp. 45, 77). Apparently the suffix **-ya** combines with the stem-vowel, thus **-e-ya* > **-eia* > **-īa* > *-ia*]

-nye, inye, past tenses.

[**-ie** >> **-nye, inye**. In EQG the past-tense form of 'to be' is *ie* or *ye, hye* (p. 57).]

nanye 'it was'.

[Cp. *nea* 'it is' above, which apparently arose from **na-ya* > **naia* > *nea*.]

maranye, qalindie.

[Cp. *márea* (< **mára-ya*) 'is good' and *qalinya* 'is dying' above. The meanings here are thus 'was good' and 'was dying'. Note the reduction of the long vowel in **mára-nye* > **maranye**, presumably because of the stress moving to the penultimate syllable. In the second form we may have **qalind-* + *-nye* > **qalind(n)ye* > **qalindie**.]

úya, is not.

unye, was not.

[Cf. QL *umin, uvin* 'it is not, does not, etc.', and negative prefix *u-*, *ūv-* 'un-'.]



[FOOD AND DRINK]

matso, food.

[This replaced an entry **masta** 'food', perhaps intended as a generalization from **masta** 'bread' (see below). Cp. QL *matl* 'food', *matsa* 'good to eat, nice' < MATA 'eat'.]

kormasta, loaf.

[**korma** >> **kormasta**. Cf. *korma* 'cake', below, and QL *korne, mastakorne* 'loaf' (pp. 48, 59).]

masta (*mb-*), bread.

[QL *masta* 'bread' < M(B)ASA- 'cook, bake'.]

mas-, bake.

[QL *mas-* 'bake, cook'.]

lise, grease. (**lihya**)

["greasy" >> "grease." The form **lihya** is the accusative case, showing that the stem is *lihy-* when the noun is inflected. Cf. QD *pole*, (acc.) *polya* (pp. 111, 115). QL has *mange* 'grease' and *laru* 'fat, grease', *larūva* 'greasy'. In the 3rd version of QD one of the examples of the "rare archaic partitive" is *lisihta* 'of butter', apparently from the same root as this entry.]

lisiva, greasy.

[For the derivation of an adjective in *-va* from a related noun, cf. QL *koisiva* 'animal (adj.)',

bodily' < *koite* (acc. *koinin*) 'living thing, being, animal'; *vōriva* 'like fur' < *vōre* 'fur'.]

mingwe, butter.

[QL has *manya* 'butter' < MÑGN.]

masta úlea, úlemasta, bread & butter.

[**mingwea** >> **úlea**; **mastamingwe** >> **úlemasta** (the original form might also be read as two separate words, **masta mingwe**). Cf. *mingwe* and *úle*, both meaning 'butter'. Below this entry are the words "meat, flesh," aligned with the other glosses in the list. Perhaps these were intended as further extensions of the meaning of *masta*, when it was conceived with the sense 'food' as a generalization of 'bread' (see the note above on *matso* 'food'). QL has *hara* 'flesh-meat' and *mimbe* 'flesh'.]

korma, cake.

[QL *korma* 'lump, cake'.]

pole (**polya**), flour.

[Cp. QL *pole* (*i*) 'oats'; EQG *pole* 'grain', with accusative variants *polet* and *polya* (p. 75). Also see the declension of this noun in QD (p. 111).]

io, wine.

[The original word for 'wine' was **úle**, struck out when **úle** was assigned the meaning 'butter' (see below) and replaced here by **eo**, which in turn was emended to **io**. Cf. QL *ulme* 'a kind of wine'.]

limpe, elfwine.

[QL *limpe* 'drink of the fairies' (also GL 54).]

mat-, eat.

[QL *mat-* 'eat' (also EQG 57–8).]

sok, drink.

[Cp. QL *soko-* 'drink'. "The Kenya Verb Forms" have *soq-* 'drink', while EQG has *słp-* 'drink' (PE 14, pp. 28, 58).]

lauke (**lautya**), vegetable.

[Cp. QL *lauke* (*i*) 'vegetable, plant species', *laute* 'living thing, esp. vegetable'. The form **lautya** has the accusative singular ending *-a*, as with *lise* (*lihya*) and *pole* (*polya*) above, cited to show the stem form *lauty-*.]

tyurme, cheese.

[Cp. QL *tyur* 'cheese' < TYURU- 'curdle'.]

úle, butter.

[See the notes on *mingwe* 'butter' and *io* 'wine'.]

tolpo, bowl.

[QL has *salpa* ‘bowl’.]

[HEAVENS]

ilma, air.

[EQD s.v. *air* lists the four Qenya words that encompass the concepts expressed by this English word: “*vilya* (the lower air, or 3rd layer, wherein birds fly, and the winds journey); *Vilmar*, the dwelling of *Manwe* in the high airs (but not *ilu*); *ilu*, or *ilwe*, ether, the blue air about the stars where the perennial winds fare; *vaitya*, the dark outermost air beyond the world on the confines of the Great Void.” This is a summary of the corresponding entries in QL. The form **ilma** may be an alteration of *ilu* or *ilwe*, under the influence of *Vilmar*, perhaps still derived from QL root ILU ‘ether, the slender airs among the stars’.]

vá, vanwe, wind.

[Cp. QL *wā* ‘wind’, *wanwa* ‘great, gale’.]

fanya, aulo, cloud.

[The first synonym **fanya** was a later addition in pencil. Cf. *Etymologies* base SPAN-, which originally had as derivatives Q *fanya* ‘cloud’ and *Fantur* ‘cloud-lord’, a name of Mandos (V 386; VT 46, p. 15). This association suggests a prior connection with the QL root whose form is given hesitantly as FANA- or FNTN, with derivatives including *fantl* ‘vision, dream, hazy notion, imaginary idea’, *fanwe* ‘dream’, and the name *Fantur*, applied to Lōrian and Mandos. The second synonym **aulo** is perhaps connected with QL *aule* ‘shaggy’, related to *oa* ‘wool’ and *ue* ‘fleece’ from root OWO. The two words may be intended to suggest different sorts of clouds.]

telume, firmament.

[QL has *Telimektar*, *Telimbektar* ‘Orion’, literally ‘Swordsman of Heaven’, related to *telimbo* ‘canopy; sky’ and *telumbe* (or *inwetelumbe*) ‘mushroom’ (i.e. ‘fairly-canopy’). GL has the cognate name *Telumaithor* and *telm*, *telum* ‘roof; sky’. NW *telum* ‘sky’ continues the last of these forms and may have directly inspired **telume**.]

tea, sky.

[Cp. QL *Taime*, *Taimie* ‘the sky’, related to various words for ‘high’ or high things, including *tāra*, † *taira* ‘lofty’; and also cf. unrelated *tea*, *taina* ‘straight’, whence *Teamalle* ‘high street’. NW has *dai* ‘sky’, *daideloth* ‘vault of heaven’, with a reference to Q *Taitelon*. For a phonetic

parallel to a possible derivation from **tā-ya* or **tai-a*, see the note on the entry *nea* ‘it is, yes’, above under *To Be*.]

tinwe, star.

[QL *tinwe* ‘star’.]



[RHYMES IN -ANTA]

anta, jaw.

[See above under *Parts of the Body*.]

manta, eaten.

[Cp. QL *mat-* ‘eat’, preterite *mante*, and the Noldorin past participle *mant* ‘eaten’ in ND.]

panta-, to beat.

[Cp. QL *pata-* ‘rap, tap (of feet)’.]

kanta, four.

[EQG *kanta* ‘four’ (pp. 49, 82).]

tanta, bouncing, resilient.

[QL *tanta-* ‘bounce, bound, rebound’, *tantara* ‘bouncing, resilient’. EQG has the derivative verbs *tantya* ‘set bouncing’, *tantila* / *tantilta* ‘hop’ (p. 58).]

qanta, all.

[“The Sounds of Qenya” has the example *qanta* ‘whole, all’ (PE 12, p. 11). Cp. QL *qanta* ‘full’; GL *cwant* ‘the whole, all the; full’. The phrase *qant’ i lie* ‘all the people’ occurs in the first version of *Nieninge*, line 7 (above, p. 90).]

tyanta

[Perhaps cp. EQG *ty’anta* ‘thou givest’ (p. 86).]

vanta

[Perhaps cp. GL *gwant* ‘beautiful, fair; loveliness’, related to the Goldogrin names *Gwann*, *Gwannuin*, for the Valsi named in QL *Vāna* or *Tuivāna*, related to *vane* ‘fair, lovely’ < VANA-.]

yanta, joined.

[Cp. QL root YATA- ‘join’, with derivatives *yat*, *yatta* ‘neck; isthmus’ and *yarta* ‘yoke’.]

ranta

[Cp. either QL *ranta* ‘arch, bridge’ or else **ranta* ‘part’ in *rantali n-kolumen* ‘parts of the body’, the title of a chart in “The Valmaric Script” (ed. Arden R. Smith, PE 14, p. 117–18).]

santa

[Cp. QL *santa* ‘dear, beloved’.]

fanta

[Cp. QL *fanta*- ‘fall asleep, go dazed, swoon’.]

hyanta

[Perhaps cp. EQG *hyanta* *‘she gives’ (p. 86).]

lanta, fallen.

[Cp. *lante no lanta-mindon* ‘falling upon fallen towers’ in OM2 (above, p. 86). Also see *lant-* >> *lanta-* ‘fall’, above under *Motion and Stillness* and under *Verbs*.]

[RHYMES IN -IE]

vie, tears.

[See above under *People*.]

mie, a bit.

[EQD *mie* ‘bit, small piece’ (p. 70). Cp. Q *mie*, cognate with NW *mui* ‘crumb’ (p. 150). EQG mentions a diminutive particle *mie* (pp. 49, 81).]

nie, tear.

[QL *nie* ‘tear’ (compared to GL *nîn* ‘tear’). Also see the notes on *nienaitē* ‘tearful’ in OM1d, line 22, and the name *Nielikkilis*, in N1a, line 2 (above, pp. 66, 90).]

sie, pupil of eye.

[Cp. QL *sie* ‘sight, sense of sight’, and *sehte* ‘pupil; bead’ and † synonym of *sē* ‘eye, eyeball’.]

lie, people.

[See above under *People*.]

qie, calm at sea.

tie {path.}

kie, path.

[Cp. QL *tie* ‘line, direction, route, road’. The gloss of *kie* might be read as “palm” instead of “path.” But note the deleted entry *tie* ‘go’, above under *Verbs*. Perhaps Tolkien devised *kie* ‘path’ to accommodate an altered sense for *tie*, but after rejecting *tie* ‘go’ would eventually restore the conception of *tie* ‘path’. The *Etymologies* has Q *tie* ‘path, course, line, direction, way’ (V 391).]

pie, berry.

[Cp. QL root PIO ‘plum, (berry), cherry’, whence *piukka* ‘blackberry’, *piosenna* ‘holly’, *piopin*, *pipin* ‘the fruit of hawthorns, haws’.]

ie, was.

[EQG gives *ie*, *ye*, *hye* as the past (singular) forms of the verb ‘to be’, alongside present *e*, *i*, and future *va* (p. 57). See above under *To Be*, which gives *-nye*, *inye* (<< *-ie*) as the past-tense forms of *i* ‘be’.]

[RHYMES IN -ALLE]

alle

[Perhaps cp. QL *allu* (*alnu-*) ‘wash’.]

malle, street.

[QL *malle* ‘street’.]

talle, ended. (tal-.)

[Cp. QL *tala-* ‘carry, bring; weigh (intr.)’ with preterite *talle* < TALA ‘support’, whence also *tala* ‘foot’. EQD *tal* ‘foot’ is “used as in English for lower part or bottom.” *Etym.* base TAL- “is often used for ‘end, lower end’: so *Rhamdal* ‘Wall’s-end’, name of a place in East Beleriand.”]

palle, shook. (pal-.)

[Perhaps compare QL intransitive verb *palasya-* ‘splash, foam’ and *palasse* ‘foam, splashing’.]

qalle, died. (qal-.)

[Cp. QL *qalin* ‘dead’ < QALA ‘die’.]

kalle, shone. (kal-.)

[Cp. QL *kala-* ‘shine’, (preterite) *kāle*, and related *kalle* ‘fair weather, clear sky, blue sky’.]

valle

[Perhaps cf. QL *vald-* ‘good fortune, blessedness, happiness’ or *Valde*, feminine singular form of *Valar* ‘the happy folk’ < VALA-.]

ralle

[Perhaps related to GL *rala-* ‘sing, carol, trill’.]

yalle

[QL *yalle* ‘a hollow ring’ < YALA- ‘ring, sound hollow’. Also cp. *hyalle* ‘resounded’ below.]

salle, remained. (sal-.)

[The gloss is uncertain, and might be “removed.” Perhaps cp. QL *silt-* ‘sort out, sift, winnow’, (preterite) *salte-*. EQG has (*salle*) *kiryandon* ‘(sailed) like a ship’ (p. 79), and EQD *sala*; *salta* ‘sail’, preterite *salle*, “used of any smooth steady progression” (p. 77).]

hyalle, resounded.

[See *hyal-* ‘ring, resound’, below under *Words in HY-*.]

lalle, chatter, babble. (**lalla-**)

[Cp. QL *lala-* ‘chatter, babble’, and possibly related *lalle* ‘pebble’.]

nalle

[Cp. QL *nalle* ‘dell’.]

[WORDS IN -ALM-]

kalma, light.

[QL *kalma* ‘(day)light’. EQG, EQD *kalma* ‘light’ (PE 14, pp. 43, 73; PE 15, p. 74).]

almo, **aldamo**, shoulder.

[**alma** >> **almo**. QL *almo*, *aldamo* ‘the broad of the back from shoulder to shoulder, back, shoulders’.]

palme, a shaking.

[**palma** >> **palme**. Cp. *palle* ‘shook’ and stem *pal-*, above under *Rhymes in -ALLE*. For other verbal nouns in *-me*, cf. QL *noime* ‘audacity’ < *nolo-* ‘dare’, *pulme* ‘lump, knob’ < *pulu-* ‘swell’, and the entry *qalme* below.]

talma, end.

[QL has *talma* ‘a weight, measure’ < *tala-* ‘carry, bring; weigh (intr.)’ ultimately related to *tala* ‘foot’, both derived from the root TALA ‘support’. For the further semantic development ‘foot’ > ‘bottom’ > ‘end’ see the note on *talle* ‘ended’, above under *Rhymes in -ALLE*.]

qalme, agony.

[Cp. QL *qalme* ‘death’.]

valma, powerful.

[Perhaps cp. QL *valda* ‘worth, worthy, dear’. Subsequently this would be associated with the words related to *Valar*, which in QL included *valin*, *valima* ‘happy’, and *vald-* ‘good fortune, blessedness, happiness’; thus in *Etymologies* Q *Vala* ‘Power, God’ has a related derivative *valya* ‘having (divine) authority or power’ (V 350).]

hyal

[See *hyal-* and *hyalme* in the next section.]

[WORDS IN HY-]

hyalta-, to strike, make ring.

[A causative related to *hyal-* ‘ring, resound’ below, q.v. For similarly derived verbs, cf. QL *kalta-* ‘kindle, set light to’ < *kala-* ‘shine’, *orto-* ‘raise’ < *oro-* ‘rise’.]

hyanda, harm, damage.

[See *hyan-* ‘to injure’ at the end of this list. QL has *hyanda* ‘a blade, share’, and *Sangahyando* ‘cleaver of throngs’, the name of Turambar’s sword. Tolkien suggested that the latter was probably a reinterpretation of older *Sangayando* ‘dealer of wounds’ (QL 81).]

hyasse, rushing hence.

hyasta-, to rush, rustle.

[These two words appear to be related to each other, but without an obvious external connection. They may be onomatopoeic, with perhaps an echo of English *haste*, *hasten*. The word “hence” in the first gloss might be read as “noise.”]

hyal-, ring, resound.

hyalme, loud ringing noise.

[These are verb and corresponding verbal noun. Perhaps cp. QL *salme* ‘harp-playing’ < SALA- with related *salambe* ‘twanging echo’, *salamba* ‘twanging, throbbing, resounding, echoing’. The variation from this root may be comparable to that in Q *tyak-* ‘to stick’ beside *tak-* ‘to fasten’, both from √TAK- ‘stick (in), fix, firm’ (PE 14, p. 66). Subsequently *Etym.* has Q *hyalma* ‘shell, conch, horn of Ulmo’ under base SYAL-.]

hyelle, pebble.

[See above under *Land and Sea*.]

hyukso, hiccup.

hyekka, a jerk; **hyehta**, to jerk.

[QL has *kiltin* ‘I jerk, tuck’.]

hyapa, shoe.

[QL *hyapa* ‘a shoe’.]

hyar-, plough.

hyarma, a plough.

[For this verb and derived noun cp. QL *hyar (rm)* ‘a plough’ < HYAR- ‘plough through’, whence also *hyanda* ‘a blade, share’ (see *hyanda* above).]

sampa, spade.

sap-, dig.

[QL *sampa* ‘spade’, *sapa-* ‘dig’. Tolkien may have listed these here because of a semantic connection with *hyar-* and *hyanda*.]

hyan-, to injure.

[This entry presumably supplies the verbal source of *hyanda* ‘harm, damage’, and thereby separates it from its probable earlier conceptual connection with *hyar-* ‘plough’ (see both entries above).]

[WORDS ENDING IN -NGWE]

singwe, salt.

[Cp. QL *singe* ‘salt’, adjective *singwa* ‘salt’.]

mingwe

[See *mingwe* ‘butter’, above under *Food and Drink*.]

lingwe, worm.

[Cp. QL *lingwe*, *lingo* ‘snake’, *lingwin* ‘serpent, dragon’, and also cf. ‘*wembe*, ‘*wembil* ‘worm’. NW *lhiw* ‘worm’ is derived from **slingwé*.]

pingwe

[Cp. QL *pingwa* ‘fat, rich (of soil)’, *pīwe* ‘fatness, richness, goodness’; NW *hiw* ‘rich’ < **pingwé*.]

ringa, cold, adj.

ringwe, cold, n.

[For this adjective and related noun cp. QL *ringa* ‘damp, cold, chilly’ and *ringwe* ‘rime, frost’.]

wingwe

[Perhaps cp. QL ‘*winwe* ‘a sparkling, flash’ or ‘*winge* ‘foam, spindrift, froth, scud’.]

ungwe

[Cp. QL *ungwe* ‘spider’, but also see the entry *ongwe* ‘pain’, below.]

lungwe

[Cp. ND *lung*, *lung* ‘heavy’, which cites Q *lungo*, and GC *lunga* ‘heavy’, *lungana-* ‘sag, bend down, hang heavy’ (above p. 75).]

ningwe

[Perhaps cp. QL *ninwa* ‘blue’ and *nindon*, *ningon* ‘lapis lazuli’.]

nungwe, cold in the nose.

[Cp. QL *nungo* ‘a cold in head’, tentatively derived from *nng-wa*.]

hingwe

fingwe

[Perhaps cp. QL *fingwa* ‘narrow’, *fingil* ‘narrows, straits, gulf’.]

angwe

[Cp. QL ANGA ‘iron’, or else *angaitya-* ‘torment’, perhaps with influence from *ongwe* ‘pain’.]

ongwe, pain.

[The letter *u* was written to the left of **ongwe**, perhaps indicating an alternative form *ungwe*. Cp. QL *ongwe* ‘pain’, impersonal verb *ongo-* ‘it pains me’. Cf. the unglossed entry *ungwe* above.]

ingwe

[Original **engwe** emended to **ingwe** in pencil. Cp. QL *ingwe* ‘fish’.]

tengwe > **tingwe**, idea, notion, thought.

[Second form added in pencil. Cp. QL *tengwe* ‘knowledge, understanding’ < *tenge-* ‘know, understand, grasp’.]

tunga, thick, dense.

[Entry added in pencil. QL has *tyūka* ‘thick’; *tiuka* ‘dense, solid’ < TIWI ‘thick’; and also *sangwa* ‘tight, thick, dense, tough, hard’.]

titta, tiny.

[Entry added in pencil. QL has instead *inya* ‘tiny’. Perhaps cp. *tetta* ‘baby’, above under *People*. This word was retained in *Etym*. as Q *titta* ‘little, tiny’ (V 394).]



The following sentence appears on the manuscript page below the list about WRITING:

sinda nekka ui sara ro sinda hyalin me sinda móro.

Notes.

The form **ui** apparently replaces **u(?) ve** (one or two false starts) in the act of composing the sentence. The meaning of this word is uncertain, but it might consist of the negative prefix *u-* combined with a form of the verb ‘to be’. Cp. *ī* ‘to be’ above in the *To Be* list, and *i* *‘is’, a variant of the present singular form in EQG (p. 57). If this is correct the sentence means something like *‘this pen is not writing on this paper with this ink’. Cp. *nekka* ‘pen’, *sār-* ‘write’, *hyalin* ‘paper’, and *móro* ‘ink’ above in the *Writing* list. For **sinda** *‘this’ cp. the EQG demonstrative adjective *qinda*, derived from the stem *qi-* ‘this’ (specifically near the speaker), which has variants *si-* and *ni-* (pp. 54–5). For **ro** *‘on’ cp. QL *or* ‘on’, related to *oro-* ‘rise’ and *rōna-* ‘arise, ascend’. For **me** *‘with’ (used instrumentally) perhaps cp. QL *imi* ‘in, inside’, apparently related to the suffix *-mi* in *Qorinōmi* ‘drowned in the Sea’; and note the use of English “in” to indicate the medium employed in writing or drawing, e.g. *he wrote the letter in ink*. Also see the discussion of the instrumental marker *-ime-* in the archaic dual declension in QD (above, p. 108).



Four versions of the following sentence appear at the bottom of the page containing the list of VERBS:

**ulunke naiqe yu vaile-na
ar elle ha men ambostuva.**

Notes.

After rejecting the false starts **lu** and **lunke**, Tolkien wrote three preliminary versions of this sentence, each either left incomplete or partially rejected: **ulunke va naiqe {u vaile v} >> ulunket [va >>] ihta naiqe yu {?v} na vaile {ya} ar elle ha men >> ulunket ihta naiqe yu na vaile ar elle {ha men [va >>] v'ambos}**. There are also workings on the word *ambostuva*, presumably written after the third version of the sentence: **amb b bostuva** and **{men} ambostuva**. In the final version **na** was first written before **vaile** as in the previous version, then deleted, presumably when the suffix was added to **vaile-na**.

The variants **lunke**, **ulunke**, **ulunket**, and **ulunke** seem to be forms of the verb *luk-* ‘pull’ while **elle** is the past tense of *elta-* ‘drive’, both in *Verbs*. For **vaile** cp. QL *vaile* ‘covering’, presumably cognate with GL *bail* ‘sheath, case; cover; pod’ and NW *bail* ‘sheath’. The form **ambostuva** is apparently derived from **ambos** ‘breast’ (listed above under *Parts of the Body*), with the “consonantal” form *-uva* of the EQG general adjectival suffix (pp. 47, 79). So the sentence means something like *‘he pulled his sword from the sheath and drove it into the breast’, though what sort of weapon **naiqe** refers to is unclear, as knife, dagger, or any blade would fit the context. The form may be connected with QL *naike* ‘pain’, *naiqa* ‘painful’; NW *naich* ‘pain’; *Etym.* base NÁYAK- ‘pain’ > Q *naike* ‘sharp pain’. The conjunction **ar** ‘and’ is found in *Nieninqe*, line 6, and *Earendel*, line 3 (above, pp. 90, 92, 100). For **ha** ‘it’ cp. accusative unemphatic neuter sg. *ha* in EQG, where these pronouns are said to “follow immediately on verb” (p. 53).

The other features of this sentence are not directly paralleled. But the initial *u-* >> *un-* of **ulunke** >> **ulunket** >> **ulunke** might be a nominative pre-verbal pronoun, which has the 3rd person singular masculine forms *hu-* and unemphatic *u-* in EQG (p. 52). The form *un-* in the final version of the sentence might contain the nominative-case ending *-n*, parallel to the QD vowel-stem nouns *ondon*, *kalman*, etc. (above, pp. 111–13). The preliminary phrase **ulunke va naiqe** might contain the word *va* ‘from’ seen in EQG *va húyo* ‘from him’ (p. 54). If used adverbially this might mean *‘forth, out’; so that **ulunke va** perhaps means ‘he pulled out’ = ‘he drew’. This phrase was emended to **ulunket ihta naiqe**, with the form **ihta** replacing **va**; if **ihta** serves the same grammatical function as **va**, than it might be related to the poetic partitive ending *-ihta* >> *-hta* mentioned in QD (above, p. 113 n. 16). The form **ihta** is also reminiscent of the EQG reflexive third person pronoun *ikto* or *ikso*, and reflexive adjective *ikta* (p. 54). So another explanation may be that **ulunket ihta naiqe yu** = *‘he pulled his own sword’. If **yu** means ‘his’ it might contain the genitive-case ending *-u*, as in QD *ondu*, *telku*, *kiryu* (pp. 111–12). For the preposition **men** *‘in, into’ see the comments on the phrase *me sinda móro* ‘with this ink’ in the previous

sentence, and the QD instrumental (above, pp. 107–8). If the adjectival **ambostuva** is understood to mean ‘of the breast’ perhaps the literal meaning of **men ambostuva** is *‘to (the) inside of (the) breast’.

The final version of the sentence was written out as two lines, and could be read as a rhyming couplet in iambic metre, with the variation of an anapæst in the second or third foot. If the lines are verse then Tolkien may have had a particular hero in mind. If they are about the suicide of Turambar, then it could explain why apparently no second person is mentioned as the target of the sword-thrust.



The following phrase appears below the PEOPLE, LIGHT THINGS and PARTS OF THE BODY lists:

fanwen tollillon lómealloi.

Notes.

The original form **lómean** was altered to **lómealloi**, and there is a false start on a second line consisting only of the letter **q**. An apparently earlier version of the phrase appears on the page with the *Adjectives* and *Occupations* lists: {**h**} **fanwen tollillor lómeallori**. The ending of the last word in this version is poorly written and difficult to interpret. It may have been written first as **lómeallor**, and then emended to **lómeallori** or perhaps even **lómeallon**. The word *tollillor* was repeated below this and underlined.

Cp. QL *fanwe* ‘dream’; *Lōme* ‘dusk, gloom, darkness’; and the entry *tolle* ‘island’, with pl. *tolli*, above under *Land and Sea*. The forms **tollillor** and **tollillon** are ablative plurals, comparable to EQG *eldalillo(r)* ‘from the elves’ and QD *mallillon, pilindillon* (PE 14, pp. 47, 79; above, p. 115). The variants **lómean** and **lómealloi** are both inflexions of an adjective *lómea* *‘gloomy, dark’ derived from *lóme*. In the version with **lómean**, this word would agree in case with **fanwen**, probably with the QD nominative singular *-n* (pp. 111–13). It is also possible that the ending is the EQG genitive singular *-n* (pp. 43, 45, 73, 77). The meaning would be something like *‘(of) a gloomy dream from the islands’. The forms **lómeallori** and **lómealloi** presumably have adjectival ablative plural inflexions, agreeing with the ablative noun, so that the meaning with these forms would be *‘a dream from the gloomy islands’.



Three versions of the following lines of verse appear in the bottom half of the page containing the ADJECTIVE and OCCUPATIONS lists:

anwe or aiqale elta súrut
lunte aiwendon lossiattea.

Notes.

The apparently original version of the first line is **hyausie ’r’ aiqa vaiya súrut**, and below this is the word **eltáma**. Two (or three) false starts were written below and to the left of this: **ausie {ro vaiya}** and **{l ausie}**. To the right of this is the original version of the second line, **lunte losseattea aiwendon**, with the second word subsequently altered to **lossiattea**. Between these workings and the final version of the couplet is the partially rejected second version:

{ausie vaiy’ or aiqa} eltáma súrut
lunte aiwendon lossiattea.

In this the phrase **vaiy’ or** was altered from **vaiya or**, and deleted separately, before the first half of the line was rejected. There is also a rejected form **ro** above this. In addition to the phrase *fanwen tollillor lómeallori* (discussed above) the page contains a rejected form with an unfinished gloss “**vaine**, fa...” comparable to QL *vaine* ‘sheath, pod’ and *orivaine* ‘pod, seed pod, pea’, the latter glossed in PME as ‘peapod (a boat)’; the forms {**sor**}; **anw**; **vaya**; **kirj**; and the phrases **kiryandon** and **i parma kuluina**, which can be compared with EQG *kiryandon* ‘like a ship’ and *i-kuluina parma* ‘the golden book’ (pp. 46, 79). Finally there are two glossed forms separate from the lists on the page:

kirya, ship.

aiwe, bird.

The form in the second of these glosses replaced original **oi**, comparable to QL *oi* ‘bird, hen’ and the entry *oi, oiwe* ‘bird’, above under *Animals*. Clearly **aiwendon** in the couplet means ‘like a bird’, parallel to *kiryandon*, suggesting that **lunte** is QL *lunte* ‘ship’, used here rather than *kirya* in order to alliterate with **lossiattea**. This word is derived from *losse* ‘white flower’, glossed in connection with the compound adjective *silqelossea* ‘with hair like white flowers’ used in the poem *Earendel*, line 5, to describe the foam maidens (see above pp. 100–101). The component *losse* also appears in the first word of the phrase *losselie telerinwa* ‘the white people of the shores of Elfland’ in *Nieninqe*, line 7 (MC 216; and see above pp. 92–3). The second component in the compound adjective **lossiattea** could be QL *†yat, yatta* ‘neck’, so that the meaning would be *‘with a blossom-white neck’, implicitly comparing the prow of the ship to the neck of a bird. Cp. *langon veakiryo* ‘the neck of the sea-ship’ (E1a, line 4, p. 100).

For the phrases **or aiqa** and **or aiqale** in the later versions of the first line, cp. QL *or* ‘on’; and *aiqa* ‘steep’, *aiqale* ‘a steep, steepness’. The preposition is used in the phrase *or vea* ‘over the sea’ in E1a, line 2, and the adjective in the nominative plural form *aiqalin*, in line 8, where it is translated ‘tall’ and modifies the noun *tyulmin* ‘masts’ (see pp. 100–102). The adjective and derived noun are probably used here to refer to the sea, by a further extension of the sense ‘high, tall’ to something that is ‘deep’, as in Latin *altus* ‘high, lofty; deep, profound’, *altum* ‘height, heaven; depth, the deep, the sea’, or with a sense like that in the English idiom *high sea*.

For **elta súrut** cp. the entry *elta-* ‘drive’, above under *Verbs*; and GC *súru* ‘wind, gale’ (above, p. 75). The ending of the word **súrut** could be the EQG accusative singular *-t*, as in *kalmat, tantaret, malot* (pp. 43–4, 73–4). Thus **elta súrut** would mean *‘drives the wind’. In the earlier phrase **eltáma súrut**, however, the verb appears to be passive (*‘driven’) with the EQG passive participle suffix *-ma*, as in the example *ie-rautanēma* ‘had been stolen’ (pp. 54, 56). If so, we would not expect there to be a direct object (the thing driven would be the noun modified by the participle), so if **súrut** means the same thing in both phrases, perhaps it is some other case of the noun used to mean *‘in the wind’ or *‘upon the wind’ to express either the agency or location of the motion. Perhaps this is a shorter form of the allative **súrutta*, with the second of the alternative EQG allative suffixes *-nta, -tta* (pp. 46, 78). While there is no exact parallel to this, there are shorter forms of the suffix *-nta* in the demonstratives *(en)qinta, qint; enkinta, enkent; entanta (entant)* ‘thither, etc.’ (p. 55).

In the earlier versions of the first line **vaiy’** and **vaiya** could be the same as *vaiya* ‘seamew’ in the entry above under *Land and Sea*, as revised. An alternative explanation would be according to the list as first written, when *vea* and *vaiya* were both glossed ‘sea’. The earlier meaning seems to fit the earlier phrasing somewhat better, **ro vaiya** *‘over the sea’ and **’r’ aiqa vaiya** *‘over the high sea’. The phrase **vaiya or aiqa** might contain the same words as in **’r’ aiqa vaiya**, but rearranged in a more poetic order, as in the phrase *tellumar nu luini* ‘beneath the blue vaults’ in *Galadriel’s Lament*. On the other hand, **vaiya or aiqa** >> **vaiy’ or aiqa** could mean *‘a seamew over the deep’; so perhaps Tolkien revised the word-list at the time that he was working on these lines of verse.

The forms **hyausie** and **ausie** might be past-tense verbs. If they are the same verb then the *hy-* in the earlier form is probably the pre-vocalic form of the EQG feminine singular subject pronoun *hi-, hy-* ‘she’, as in *hyanta* *‘she gives’ (pp. 85–6). If the ending is comparable to that in *mat-* ‘eat’, pa.t. *mansie*, or *llt* ‘dance’, pa.t. *lalsie*, then the underlying stem of **ausie** could be **aut-* or **auta-* (see EQG 57–8). The word corresponding to **ausie** in the final version of the line is **anwe**, and the possibility that it is a revised conception of the past tense of the same verb suggests that it anticipates the later form *anwe*, past tense of the verb *auta-* ‘go away, leave (the point of the speaker’s thought)’ in “Quendi and Eldar” (XI 366). For the sense compare “Who shall see a white ship / leave the last shore,” (LA2a, lines 1–2, above, p. 71).

Note that these lines of verse employ the usual metre and alliteration of Anglo-Saxon poetry. Each line has half-lines separated by a clear caesura, indicated in the manuscript by extra space, with two stressed syllables in each half-line, and one or two unstressed syllables following each stress. The first three stressed syllables in the line, or optionally the first and third, should alliterate; and both patterns are used here, with vocalic alliteration in the first line and alliteration of the consonant *l* in the second.



List of Abbreviations

- A., acc. = accusative.
 abl. = ablative.
 adj. = adjective.
 adv. = adverb.
 all., allat. = allative.
 aor. = aorist.
 B. = base, basic.
 ca. = circa.
 cf. = refer to.
 com. = comitative.
 condit. = conditional.
 cp. = compare.
 D. = dual.
 D., dat. = dative.
 ed. = edition.
 e.g. = for example.
 Eng. = English.
 EQD = “English-Qenya Dictionary” (in PE 15).
 EQG = “Early Qenya Grammar” (PE 14).
 etc., &c. = et cetera.
 Etym. = *The Etymologies* (in V).
 excl. = exclusive.
 E1a, E1b = draft versions of the poem *Earendel*.
 f., fem. = feminine.
 Fr. = French.
 fut. = future.
 G. = Goldogrin, Gnomish.
 G., gen. = genitive.
 GC = “Glossarial Commentary” (see pp. 75, 77, 96, 100).
 Ger. = German.
 ger. = gerund.
 GL = “Gnomish Lexicon” (PE 11).
 GG = “Gnomish Grammar” (PE 11).
 Gn. = Gnomish.
 I., inst. = instrumental.
 i.e. = that is.
 impers. = impersonal.
 in., iness. = inessive.
 incl. = inclusive.
 inf. = infinitive.
 IPA = International Phonetic Alphabet.
 LA1a, LA2a ... LA2c = drafts of *The Last Ark*, English versions of OM1 and OM2.
 loc. = locative.
 m., masc. = masculine.
 MC = *The Monsters and the Critics and Other Essays*.
 N. = Noldorin, Noldorissa.
 n. = note, neuter.
 N., nom. = nominative.
 ND = “Noldorin Dictionary” (in PE 13).
 no. = number.
 NW = “Noldorin Word-lists” (PE 13).
 N1, N1a, N1b, N1c, N2 = versions of the poem *Nieninqe*.
 OED = *Oxford English Dictionary*.
 OM1, OM1a ... OM1g, OM2, OM2a, OM3 = versions of the poem *Oilima Markirya*.
 P., pl. = plural.
 p., pp. = page, pages.
 part. = partitive.
 pa.t. = past tense.
 perf. = perfect.
 PE = *Parma Eldalamberon*.
 PF1 ... PF16 = Pre-Fëanorian documents (see page 8 for a detailed list).
 PME = “The Poetic and Mythologic Words of Eldarissa” (PE 12).
 pres. = present.
 Q. = Qenya.
 QC = “Qenya Conjugations” (p. 116).
 QD = “Qenya Declensions” (p. 105).
 QL = “Qenya Lexicon” (PE 12).
 q.v. = which see.
 QVF = “Qenya Verb Forms” (PE 14).
 QW = “Qenya Word-lists” (p. 129).
 S., sg., sing. = singular.
 Span. = Spanish.
 SQ = “The Sounds of Qenya” (PE 12).
 s.v., s.vv. = under the entry, entries.
 subj. = subjunctive.
 T. = Telerin.
 VT = *Vinyar Tengwar*.

The History of Middle-earth, 12 volumes,
edited by Christopher Tolkien, 1984–96:

I = *The Book of Lost Tales, Part One*.

II = *The Book of Lost Tales, Part Two*.

III = *The Lays of Beleriand*.

IV = *The Shaping of Middle-earth*.

V = *The Lost Road and Other Writings*.

XI = *The War of the Jewels*.

& = and.

† = archaic or poetic.

* = unattested.

< = derived from (historically).

> = shifted to (historically).

<< = changed from (in the manuscript).

>> = changed to (in the manuscript).

{...} = deleted (in the manuscript).

[...] = added editorially; IPA spelling.

Tolkien occasionally uses brackets in the manuscripts; those that are his have been noted as such when they occur.

In the texts every Elvish and other non-English form is given in *italics* or **bold**, whether or not Tolkien has underlined the form in the manuscript (he usually has). Other italics represent Tolkien's underlining for emphasis. All glosses are placed in single quotes ('...') unless emphasized by Tolkien in some other way, such as double quotes ("...") or underlining.

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